2/6

london life

4th/10th Dec

GERALDINE CHAPLIN

stars as Tonya in the film of Doctor Zhivago. First pictures inside

How to find the secret of *Schhh* blindfold

(if it's that kind of party)

To find a bottle of Tonic Water which contains the secret of *Schhh*, you have simply to follow the clues provided by You-Know-Who. Most are for your eyes only. Raise the bottle to the light to detect the delicate blue suffusion. Watch for the wisp of potency as you flick off the lid. And when you add this Tonic to gin or vodka, observe how it *detonates* the passive spirit.

But what if the lights are dimmed 'for the Party'? Or if playfully sinister fingers close over your eyes? Or a silken bandage is knotted behind your head? Must you then risk a surprise for your palate? Never! You-Know-Who foresaw even this. They embossed the final clue round each bottle's base. Trace it with your finger – S . . . C . . . H . . . That's enough. Now drink to your success.

Tonic Water by
You-Know-Who

You Know Who enters into the party spirit.

theatre 4 night life 6 restaurants 10 music 12 art galleries 17 sport 53 films 59

4th/10th Dec

THE WEEK AHEAD

SAT 4

New hairdresser, especially for Mods and Pop fans. Chickens hang from the ceiling, leaves climb the walls between photographs of pop singers. There is background music and prices are reasonable for the under 20's (8s 6d for a shampoo and set). On ground floor extension to David Joseph Salon, 125 Baker Street, W 1 (WEL 2523)

Rugby Union: London Welsh v Aberavon, Richmond Old Deer Park, 2.30 p m. London Welsh, currently carrying all before them, take on a tough Welsh club

Harold Wilson speaks at the regional Labour Party rally, Wilton Hall, Bletchley, Bucks, 2.45 p m

Association Football: Chelsea v Liverpool, Stamford Bridge. 3 p m. London's match of the day. Last season's FA Cup winners Liverpool this season aim for the League Championship

Lecture on space travel by Victor Wall for "the intelligent layman". What is possible and what the moon explorers expect to find. Science Museum, SW 7. 3 p m. Mercury Space Capsule, Freedom 7, in which first manned Mercury flight was made in 1961, is on exhibition at museum

London Welsh Choral Union sings Handel's *Messiah* at Royal Festival Hall, SE 1 (WAT 3191), 7.30 p.m. Conductor Terry James

Hampstead Choral Society sings Handel's *Arrival of the Queen of Sheba*, Haydn's *Nelson Mass* and Vivaldi's *Gloria* at Hampstead Parish Church, NW 3 at 8 p m. Tickets 7s 6d

SUN 5

Motorcycling scramble of the year at Brand's Hatch, Dartford, 12 noon

Concert: in aid of the Save the Children Fund and the National Society for Mentally Handicapped Children. Pro Arte Orchestra, soloists June Bronhill (soprano), Eric Hope (piano), Marisa Robles (harp) with Dame Sybil Thorndike, Royal Festival Hall, SE 1 (WAT 3191), 3 p m

Russian Film Week begins at Classic Cinema, Baker Street, W 1, with *Chapaev* made by the Vassiliev Brothers in 1935, first showing at 4 p m. Other films showing not previously seen in Britain are *Three Sisters* (Mon), *A Soldier's Father* (Tues and Sat), *Shadows of Forgotten Ancestors* (Wed and Fri) and *The Great Patriotic War* (Thurs)

Jazz: Dizzy Gillespie and Jimmy Smith give their last performance before return to USA. New Victoria, 17 Wilton Road, SW 1 (VIC 2544) at 6 and 8.30 p m

Concert: London Symphony Orchestra plays Schubert, Mozart and Dvorak at Festival Hall 7.30 p m. Conductor Istvan Kertesz, soloist Peter Frankl

Jazz: Jimmy Witherspoon, American Negro blues singer, with Dick Morrissey, tenor sax and quartet, at the Bull's Head, Barnes, SW 13. Phil Seaman plays the drums. 8-10.30 p m

MON 6

New books: *The Complete Plays of D H Lawrence*, Heinemann 63s. First collected edition of Lawrence's plays, from manuscripts in American libraries. Four published for the first time are *The Merry-Go-Round*, *The Daughter-in-Law*, *The Fight for Barbara* and *The Married Man*. Also *Thomas*—a novel of the life, passion and miracles of Becket, by Shelley Mydans. Collins 25s

Photographic exhibition of Australian vernacular architecture at RIBA, 66 Portland Place, W 1. Photographs by E Wesley Stacey of "the real Australia": sun, drought, dust, houses of the early settlers, the slate roofs of old Sydney. Open 10 a m-7 p m until 18 December

Royal Smithfield Show: climax of the farming year. Two main sections, livestock (1,500 animals) and carcases and agricultural machinery. 9 a m-6 p m, until 10 December, visited by the Queen on Tuesday

Jazz: Bob Efford, tenor sax, with the Roy Budd Trio at The Ship, 228 Longlane, SE 1

D'Oyly Carte Opera Company opens at the Saville Theatre, Shaftesbury Avenue at 7.30 p m with *Ruddigore*. (*Above:* Christine Palmer as Dame Hannah.) Their first West End season for 2 years, first time under the patronage of Brian Epstein, and on 13 December they will be televised for the first time

TUES 7

New shop: Moyses Stevens move to the City. New flower shop open from 8.30 a m to 6.30 p m at 99 Cheapside, EC 2 (MON 2742)

Actress Lilli Palmer (*above*) shows her paintings at Tooth's, 31 Bruton St, W 1. Landscapes, flowers and semi-abstracts, mostly painted at her home in Switzerland during the last 7 years. 9 a m-6 p m, 9-1 Sat, until 23 December

Patrick Hughes (*above*), Leeds waiter with a sense of humour, shows 12 recent surrealist paintings at Hanover Gallery, 32a St George Street, W 1

National Liberal Forum at Caxton Hall, SW 1, at 6.30 p m. Discussion led by Selwyn Lloyd

Concert: Handel's *Messiah* at St Paul's Cathedral, annual event by Cathedral choir with additional chorus, orchestra and Dr Dykes Bower at the organ, 6 p m

WED 8

Exhibition: *Gute Form* at Design Centre, Haymarket, SW 1. First of programme of reciprocal exhibitions to show British manufacturers what they're up against. From Germany: a wide range of equipment for the home, leisure and office, notably gramophones, tape recorders, irons, vacuum cleaners, plate warmers, cameras. 9.30 a m-5.30 p m, until 30 December

International Poultry Show at Olympia, Empire Hall. Biggest in Britain. Competitive classes in livestock section, equipment and machinery, especially batteries and an egg-colouring machine, and table poultry which will be auctioned on Thursday at 3.30 p m. Open till 10 December, 10 a m-7 p m, 6.30 on 10th

Sale: jewels at Christie's, 8 King Street, SW 1. A Fabergé enamelled and jewelled Easter egg, an antique diamond bracelet of about 1800, an antique diamond necklace. 11 a m

Centenary exhibition of Joseph Paxton's work, 1803-1865, at Arts Council Gallery, 4 St James' Square, SW 1. Botany, parks, gardens, designs for Great Exhibition Building in 1851. 10 a m-6 p m until 7 January

Discussion: "Can our cities be civilized". Open to public at Royal Institute of British Architects, 66 Portland Place, W 1, 6.30 p m

New play: *The Gulls*, starring Bob Monkhouse and Frankie Day, opens at the Jeannetta Cochrane Theatre, Holborn (CHA 7040) at 7.30 p m. First British production of French farce. Music composed by Duke Ellington. See page 30

Sibelius Centenary concert: BBC Symphony Orchestra, conductor Sixten Ehrling, plays Symphonic Fantasy, Violin Concerto in D minor, Tone Poems, Symphony no 7 in C. Festival Hall 8 p m

THURS 9

National Exhibition of Cage Birds at Olympia: budgies, canaries, parrots, mynahs, exhibition of talking and selling classes. 2.30 p m-9 p m, then on 10 December 10 a m-9 p m, 11 December 10 a m-7.30 p m

New book: *The Modern Movement*, Andre Deutsch, 15s. Cyril Connolly chooses key books from England, France and America to illustrate the period 1880-1950. 100 titles

Badminton: Britain's best players compete at Wimbledon for the national championships, 5 p m and Friday at 2 p m

Film: opening of *Glory Guys*, US Cavalry and Indians, shot in Mexico. Stars Tom Tryon (*above*), Harve Presnell, Senta Berger and Michael Anderson Junior. Opening time at London Pavilion to be released

Jazz evening at National Film Theatre (WAT 3232), live and on film. Louis Armstrong, Duke Ellington on film, Bud Freeman and Alex Welsh on the stage, 8.30 p m

Concert of Christmas music: Part I of *Messiah*, *Terra Pax* by Gerald Finzi, Three Carols by Peter Warlock, and Carols by the Ernest Read Music Association with the London Senior Orchestra, Royal Albert Hall, SW 7, 7.30 p m

FRI 10

The Beatles at the Odeon, Hammersmith. 6.45 and 9.0 p m. See page 25

Cresta Ball at the Savoy Hotel, Strand WC 2, organized by St Moritz Tobogganing Club to build Cresta Run, which costs over £5,000 each year. Dinner and dancing to Confrey Phillips' Band. Tickets £3 10s each, from Miss Hainworth, 18 Stanmore Gardens, Richmond (RIC 3714) after 7 p m

Party given by Willis Hall and Andras Kalman of Crane Kalman Gallery, 178 Brompton Rd, SW 3, for private view of Alan Lowndes' recent paintings. He is a romantic realist, draws from Northern environment and background. (*Detail above.*) Exhibition open to public from 11 December.

Metropolitan Police Band annual concert at the Royal Festival Hall, SE 1, 7.30 p m. Metropolitan Police Choir, conducted by J Mayers

New Boutique: "Gladrags" opens at 76 High Street, Croydon (CRO 6634) for trouser suits, culottes, plus fours, raincoats, coats, hats, bags, shoes, leather and enamel jewellery. Will co-operate with Art College to show fashion designs from students. Will also sell clothes by designers Gerald McCann, Quorum, Hilary Floyd, James Wedge and Sally Jess. Mon-Sat 10 a m-6 p m, Wed 10 a m-1 p m

Pop releases: The Young Rascals from America sing *I Ain't Gonna Eat Out My Heart Any More*. Their first release over here, Atlantic 6s 8d. The Mersey Beats sing *I Stand Accused* on Fontana, 6s 8d

Each week London Life (incorporating The Tatler) publishes a comprehensive entertainment guide from Saturday to the following Friday. Entries in this guide are not paid for. Individuals or organizations wishing to appear in the guide are invited to post full information to Entertainment Guide, P.O. Box 166, 11 New Fetter Lane, EC 4.

For the Younger set.

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dining, dancing to 2 bands until 4 a.m.
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No hostesses
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Fine wines, good cuisine, gay decor and the gentle guitar.
Res: WEL 2992 and WEL 2482
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Theatre

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Shows recommended by John Gross *of "Encounter" are starred. Theatre notes by* J Roger Baker

WEST END

CURRENT

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

* **At the Drop of Another Hat,** Globe, Shaftesbury Av, W 1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh . . . and all those other songs. 8.0 (ends 10.0). Sat. 5.0 (ends 7.0). Opened 27 Sep 1965

Any Wednesday, Apollo, Shaftesbury Av, W 1 (GER 2663). Author: Muriel Resnik. Stars: Dennis Price, Moira Lister, John Fraser, Amanda Barrie. Dir: Frank Dunlop. Gay doings around an executive sweet. 8.15 (ends 10.30). Th, Sat: 5.15 (ends 7.30). Opened 4 Aug 1965

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W 1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Dir: Richard Benjamin. Young-married troubles, Broadway style comedy. M-F: 8.0 (ends 10.15) Sat: 6.0 (ends 8.15) W: 2.30 (ends 4.45). Opened 24 Nov 1965

* **Beyond the Fringe, 1965,** May Fair, May Fair Hotel, Stratton St, W 1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: Neville Buswell, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Phethean. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Mercy Haystead. Dir: Jack Minster. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20 Feb 1962

* **The Cavern,** Strand, Aldwych, WC 2 (TEM 4143). Author: Jean Anouilh. Cast: Siobhan McKenna, Alec McCowen, Griffith Jones. Dir: Donald McWhinnie. Life above and below stars at the turn of the century. M-F: 7.45 (ends 10.15). Th: 2.45 (ends 5.15). Sat: 5.15 (ends 7.45). 8.30 (ends 11.0). Opened 11 Nov 1965. Ends 11 Dec

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

The Creeper, St Martin's, Cambridge Circus, WC 2 (TEM 1443). Author: Pauline Macaulay. Stars: Eric Portman, Peter Blythe, Noel David. Dir: Donald McWhinnie. Kinky comedy; Highgate bachelor and his hired companions in nonsexual but ambiguous relationships. 8.0 (ends 10.20). T: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 14 July 1965

Doddy's Here, Palladium, Argyll St, W 1 (GER 7373). Stars: Ken Dodd, Kaye Sisters, Eddie Calvert. Dir: Robert Nesbitt. With the blessing of John Osborne and Observercolour. 6.15 (ends 8.30); 8.45 (ends 11.10). Sat: 2.40 (ends 5.0). Opened 17 Apr 1965. Ends 11 Dec

* **The Glass Menagerie,** Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: Tennessee Williams. Dir: Vivian Matalon. Revival of the play that made Tennessee Williams' name 20 years ago. An invalid girl finds reality in her collection of glass animals. Cast: Gwen Ffrangcon-Davies, George Baker, Ian McShane, Anna Massey. 8.0. W: 2.30. Sat: 5.0, 8.0

* **Hello Dolly!** Theatre Royal,
* Drury Lane, WC 2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play "The Matchmaker". Music: Jerry Herman. Dir & choreographer: Gower Champion. Apart from *that* song, there are plenty of others. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Carleton Carpenter. 7.30. W & Sat: 2.30

* **Ivanov,** Phoenix, Charing X Rd,
* WC 2 (TEM 8611). Author: Anton Chekhov. Cast: John Gielgud, Claire Bloom, Roland Culver, Yvonne Mitchell. Dir: John Gielgud. Early Chekhov melodramatic mixture of comedy & tragedy in provincial Russia. 8.0 (ends 10.45). W, Sat: 2.30 (ends 5.10). Opened 30 Sep 1965. Ends 15 Jan 1966

* **The Killing of Sister George,** Duke of York's, St Martin's Lane, WC 2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

Maggie May, Adelphi, Strand, WC 2 (TEM 7611). Composer: Lionel Bart. Book: Alun Owen. Stars: Judy Bruce, Diane Quiseekay, Harry Goodyear. Dir: Ted Kotcheff. Her Liverpool beat is along the docks and back. Last performances Sat 4 Dec: 3.0 (ends 5.55); 7.30 (ends 10.30)

* **A Month in the Country,** Cambridge, Earlham St, WC 2 (TEM 6056). Author: Turgenev. Cast: Ingrid Bergman, Michael Redgrave, Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th: 2.45 (ends 5.25). Sat: 5.0 (ends 7.40); 8.20 (ends 11.0). Opened 22 Sep 1965. (No performances between 18 Dec and 3 Jan 1966)

The Mousetrap, Ambassadors, West St, off Shaftesbury Av, WC 2 (TEM 1171). Author: Agatha Christie. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Timothy Parkes, Clive Scott, Mysie Monte, Kate Matheson, David Raven. A further cast-change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC 2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T, Sat: 4.30 (ends 6.50). Opened 30 June 1960

Passion Flower Hotel, Prince of Wales, Coventry St, W 1 (WHI 8681). Composer: John Barrie. Book: Wolf Mankowitz & Rosalind Erskine. Stars: Karin Fernald, Sylvia Tysick, Nicky Henson, Jeremy Clyde. Dir: William Chappell. Schoolboys and schoolgirls attempt practical advanced biology. M, T, Th, F: 8.0 (ends 10.30). W, Sat: 6.0 (ends 8.30); 8.40 (ends 11.10). Opened 24 Aug 1965

The Platinum Cat, Wyndham's, Charing X Rd, WC 2 (TEM 3028). Author: Roger Longrigg. Cast: Kenneth Williams, Caroline Mortimer, Anthony Valentine, Susan Tebbs, Michael Fleming, Jeremy Burnham. Dir: Beverley Cross. Cartoonist and mistress-collaborator fight each other and commercial pressures. Fast comedy. 8.30 (ends 10.35). W & Sat: 5.45 (ends 7.50). Opened 16 Nov 1965

* **Portrait of a Queen,** Vaudeville, Strand, WC 2 (TEM 4871). Author: William Francis. Stars: Dorothy Tutin, Peter Vaughan, Paul Eddington. Dir: Val May. The life of Queen Victoria told through authentic documents. 7.45 (ends 10.20). W & Sat, 3.0 (ends 5.30). Opened 6 May 1965

* **Present Laughter,** Queen's Theatre, Shaftesbury Av, W 1 (REG 1166). Author: Noël Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Dir: Nigel Patrick. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965

Robert & Elizabeth, Lyric, Shaftesbury Av, W 1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Keith Michell. Dir: Wendy Toye. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th, Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

* **Say Who You Are,** Her Majesty's, Haymarket, SW 1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F: 8.45 (ends 11.5). Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W 1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 27 June 1963

* **Son of Oblomov,** Comedy, Panton St, SW 1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan—and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W 1 (GER 6834). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). M, Sat: 2.30 (ends 5.15). Opened 18 May 1961

* **Spring & Port Wine,** Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bill Naughton. Stars: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. Dir: Allan Davis. A heavy Lancastrian father has a rebellious family on his hands. 6.0, 8.40. Opened 10 Nov 1965. Ends 11 Dec

* **Too True to be Good,** Garrick,
* Charing X Rd, WC 2 (TEM 4601). Author: G B Shaw. Cast: Liz Fraser, George Cole, T P McKenna, June Ritchie, Nan Munro, Alastair Sim. Dir: Frank Dunlop. Stunning revival of a Shaw-fire hit. 7.30 (ends 10.20). Opened 22 Sep 1965

Wait a Minim, Fortune, Russell St, WC 2 (TEM 2238). Authors: The company. Stars: Andrew Tracey, Paul Tracey, Michele Martel, Dana Valery, Jane Fyffe. Dir: Leon Gluckman. Revue from South Africa with emphasis on native instruments and music. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.15). Opened 9 Apr 1964

REPERTORY

English Stage Company, Royal Ct, Sloane Sq, SW 1 (SLO 1745). SAVED by Edward Bond. Dir: William Gaskill. Cast: Tony

Maxine Audley plays Joanna in the revival of Noël Coward's "Present Laughter" at the Queen's Theatre. The play, directed by Nigel Patrick, recently passed its 250th performance

Selby, John Castle, Dennis Waterman, Ronald Pickup, John Bull, William Stewart, Richard Butler, Barbara Ferris, Owen Nelson, Alison Frazer. Sat 4 Dec: 3.0 (ends 5.35); 7.30 (ends 10.5). Members only

* T 7 Dec-F 10 Dec: SERJEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Ian Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Grig. T & W: 7.30 (Members of the English Stage Society only). Th: 7.0. F: 7.30

National Theatre Company, Old Vic, Waterloo Rd, SE 1 (WAT 7616). TRELAWNY OF THE "WELLS"
* by Arthur W Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Gerald James, Edward Petherbridge, Louise Purnell, Robert Stephens, Billie Whitelaw. Sat 4 Dec & Th 9 Dec: 2.15, 7.30

* T 7 Dec: THE CRUCIBLE by Arthur Miller. Dir: Laurence Olivier. Cast: Colin Blakely, Wynne Clark, Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Louise Purnell, Joyce Redman, 7.30 (ends 10.35)
W 8 Dec: THE ROYAL HUNT OF THE SUN by Peter Shaffer. Dirs: John Dexter & Desmond O'Donovan. Cast: Colin Blakely, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30

* F 10 Dec: MOTHER COURAGE by Bertolt Brecht, trans: Eric Bentley. Dir: William Gaskill. Cast: Petronella Barker, Peter Cellier, Frank Finley, Mike Gambon, Lynn Redgrave, Madge Ryan, John Stride. 7.30 (ends 10.30)

Royal Shakespeare Company, Aldwych, WC 2 (TEM 6404). THE
* HOMECOMING by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michael Bryant. Sat 4 Dec: 5.30 (ends 7.45); 8.30 (ends 10.45). T 7 Dec: 7.30 (ends 9.45)
M 6 Dec: RST CLUB PERFORMANCE
* W 8 Dec & Th 9 Dec: HENRY V by
* Shakespeare. Dirs: John Barton & Trevor Nunn. Cast: Ian Holm, Eric Porter, Michael Bryant. W: 2.30 (ends 5.40); 7.30 (ends 10.40). Th: 7.30 (ends 10.40)

* F 10 Dec: THE HOLLOW CROWN, devised by John Barton. Dir: John Barton. Cast: John Warner, Paul Hardwick, Ann Fairbank, John Nettleton. 7.30 (ends 9.45)

CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). A LILY IN LITTLE INDIA by Donald Howarth. Dir: Donald Howarth. Cast: Jill Bennett, Jessie Evans, Leslie Handford, Ken Jones, Ian McKellen. Sat 4 Dec: 5.0, 8.15

Jeannetta Cochrane Theatre, Southampton Row, Holborn (PAR 5812). THE GULLS adapted by Basil Ashmore from Alaine-Rene Le-Sage. Dir: Basil Ashmore. Cast: Bob Monkhouse, Frankie Day. W 8 Dec: 7.30. Th 9 Dec & F 10 Dec: 8.0

Little Angel, 14 Dagmar Passage, Cross St, N 1 (CAN 1787). THE CANTERVILLE GHOST by Oscar Wilde. Dir: Alan Judd. Cast: Wolfgang Manthry puppets. Sat 4 Dec: 3.0 (ends 4.0); 5.0 (ends 6.0). Sun: 5 Dec: 3.0 (ends 4.0). Matinee for very young children Sat 4 Dec: 11.0 (ends midday) THE WIZARD'S BEARD & THE MAGIC POT by Wolfgang Manthey. Adults 5s 6d, children 4s

The Little Theatre Club, Garrick Yard, St Martin's Lane, WC 2 (COV 0660). OH APHRODITE by Tom Chatburn. Dir: Bil Keating. Cast: Nancy Gabrielle, Dinah McNaughton. Sat 4 Dec: 8.0 (ends 10.0). Sun 5 Dec: 7.30 (ends 9.30)
T 7 Dec: CHILDREN OF THE STAGE by Raymond Bantock. Dir: Bil Keating. T: 7.30. W-F: 8.0

New Arts Theatre Club, Gt New-
* port St, WC 2 (TEM 3334). MAN & SUPERMAN by George Bernard Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Sian Phillips, Zena Walker, Marie Löhr, Clive Swift. Sat 4 Dec: 5.30, 8.30. M-F: 8.0

Players Theatre, Villiers St,
* Strand, WC 2 (TRA 1134). LATE JOYS, A Victorian Music Hall. Sat 4 Dec, W 8 Dec, Th 9 Dec, F 10 Dec: 9.0 (ends 11.0). M 6 Dec & T 7 Dec: 8.0 (ends 10.0). Programme change fortnightly

Unity, 1 Goldrington St, N 1 (EUS
* 5391). SWEENEY TODD THE BARBER, followed by Frank Wagland's music hall. Dir: Michael Cronim. Cast: Unity Theatre Society. Sat 4 Dec & Sun 5 Dec: 7.45 (ends 10.15)

Vanbrugh Theatre Club, Malet St, WC 1 (LAN 7962). THE REHEARSAL by Jean Anouilh. Dir: Eve Shapiro. Cast: RADA Students. Sat 4 Dec: 2.30, 7.30
T 7 Dec: THE TROJAN WOMAN by Euripides. Dir: Robertos Saragas. Cast: RADA Students. T-F: 7.30

PERIMETER

Ashcroft Theatre, Fairfield Hall, Park Lane, Croydon (CRO 9291). AMATEUR PRODUCTIONS UNTIL 27 DEC

New Theatre, High St, Bromley (RAV 6677). CUPID WORE SKIRTS by Sam Cree. Dir: Joy Andrews. Cast: Peter Hughes, Claire Davenport, Anne Way, Annette Kerr, Peter Mackriel, Anthony Wiles, Margo Jenkins. Sat 4 Dec: 5.15, 8.0. M 6 Dec-F 10 Dec: 7.45. Th 9 Dec: 2.30

Civic Theatre, Civic Centre, Chelmsford (Chelmsford 56460). GAS LIGHT by Patrick Hamilton. Dir & Star: Charles Vance. Sat 4 Dec: 5.0 (ends 7.0); 8.0 (ends 10.0)

T 7 Dec: LOVE'S A LUXURY by Guy Paxton & Ed V Hoile. Dir: Dennis Spencer. Cast: Antony Linford, Margaret Haydn-Davies, Gerald Moon, Cheryl Conte. T-F: 8.0 (ends 10.5)

Golders Green Hippodrome, NW 11 (SPE 0022). CHARLIE GIRL by Hugh & Margaret Williams. Dir: Wallace Douglas. Choreographer: Alfred Rodrigues. Cast: Joe Brown, Anna Neagle, Hy Hazell, Stuart Damon, Derek Nimmo, Jane Murdoch. Sat 4 Dec: 5.0, 8.0

* M 6 Dec: AN IDEAL HUSBAND by Oscar Wilde. Dir: James Roose Evans. Cast: Margaret Lockwood, Richard Todd, Michael Denison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. M 6 Dec-F 10 Dec: 8.0. Th 9 Dec: 2.30

Lyric Theatre, Hammersmith (RIV 8557). THE MEMOIRES OF FANNY HILL by Brian Taylor (adapted from the book by John Cleland). Dir: John Gordon Ash. Cast: Claire Gordon, Laurie Payne, Dorothy Dampier. 8.0. Sat: 5.0, 8.0. Th: 2.30. Ends 18 Dec

Palace Theatre, Clarendon Rd, Watford, Herts (WA2 5671). ANTONIO & MARINO'S Spanish Dance Company. Sat 4 Dec: 4.45, 7.45
M 6 Dec: A CHRISTMAS CAROL by Charles Dickens. Dir: Barry Davis. Cast: William Simons, Raymond Lonnen, Marina McConnell, Jane Lowe, Luke Hardy. M-F: 7.45

The Questors Theatre, Mattock Lne, Ealing, W 5 (EAL 5184). THE WINTER'S TALE by Shakespeare. Dir: Gay Rorke. Cast: Bill Phillips, William Keen, David Lorraine, Ffrangcon Whelan, Sandra Wainwright Fahey, David Gower. Sat 4 Dec: 7.45
T 7 Dec: WESTERN THEATRE BALLET. Choreographer: Peter Darrell. Repertory includes: "The Maskers", "The Prisoners", "Jeux", "Mods & Rockers". T-F: 7.45

Richmond Theatre, The Green, Richmond, Surrey (RIC 0088). THE QUEEN AND THE REBELS by Ugo Betti (translated by Henry Reed). Dir: Robert Peake. Cast: Sonia Graham, Philip Anthony, Ian White. Sat: 4 Dec: 5.30, 8.15
M 6 Dec: THE LITTLE REVUE, devised by James & Hilda Perry. Dirs: James & Hilda Perry. Cast: Linda James, Diane Landor, Michael Knowles, Ben Hawthorne, James & Hilda Perry. M-F: 7.45

Tower Theatre, Canonbury Pl
* (CAN 5111). THE DUCHESS OF MALFI by John Webster. Dir: Brian Tapply. Cast: Tavistock Repertory Company (London). Sat 4 Dec: 7.30
F 10 Dec: BACK TO THE NINETIES. Cast: The Amazing Lorenzo, The Canonbury Band of Hope, The Singing Potmen. 7.30

Theatre Royal, Windsor (Windsor 61107). DOCTOR AT SEA by Ted Willis. Dir: Joan Riley. Cast: John Slater, Jerry Desmonde, Ray Cooney. Sat 4 Dec, T 7 Dec, F 10 Dec: 8.0. M 6 Dec, W 8 Dec, Th 9 Dec: 2.30

Wimbledon Theatre, Wimbledon, SW 19 (WIM 5211). THE GREAT HORATIO BOTTOMLEY by David Turner. Dir: Julian Somers. Cast: Julian Somers, Robin Lloyd, Margaret Neale, John Bryans, Reginald Jarman. M 6 Dec-F 10 Dec: 7.30. Th 9 Dec: 2.30

OUT OF TOWN

Royal Shakespeare Theatre, Stratford-on-Avon (OST 92271).
* HAMLET by Shakespeare. Dir: Peter Hall. Cast: David Warner, Janet Suzman, Brewster Mason. Sat 4 Dec, M 6 Dec, W 8 Dec, Th 9 Dec: 7.30 (ends 11.30). Sat 4 Dec, Th 9 Dec: 2.0 (ends 6.0)

* T 7 Dec & F 10 Dec: THE MERCHANT OF VENICE by Shakespeare. Dir: Clifford Williams. Cast: Eric Porter, Janet Suzman. 7.30 (ends 10.20)

Yvonne Arnaud Theatre, Mil-
* brook, Guildford (Guildford 60191). A MIDSUMMER NIGHT'S DREAM by Shakespeare. Dir: Laurier Lister. Cast: Elizabeth Sellars, Ian Wallace. Sat 4 Dec: 2.30, 7.30. M-F: 7.30. Th: 2.30

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Night life

JOSEPHINE BLAKE (above) **Pigalle,** 196 *Piccadilly, W 1 (REG 6423). "I love dancing. A fast modern routine makes any worries I may have disappear", says Josephine. So its worry-free evenings for the tall, long-legged blonde who sings and dances in the Pigalle floorshow. One of her numbers is a moody piece about London, another a zippy routine in a discothèque setting. "I was always the dreamy one at school, staring out of the window imagining myself a ballerina, but it was soon obvious I was going to be too tall for ballet". She has been able to explore her talents on the stage (in How To Succeed in Business), on television (Not So Much a Programme) and in films*

LES FLAMBEAUX (above), *and* **LEONORE DREWERY** (below). **Ambiance,** 1 *Queensway, W 1 (BAY 0990). The air of a Greenwich Village club restaurant is aimed at here; there are three floors offering variously the beat of a Trinidad steel band, classical music and silence. Leonore Drewery offers another sort of atmosphere. She is 18 years old and has three solo spots during the evening; she sings folk songs*

HERMANAS BERNAL BALLET (above), **Churchills Club,** 160 *New Bond Street, W 1 (HYD 2626). These three sisters are members of what is known as about the most polished cabaret Spanish dance group around town. They all come from Seville and after London their next stop is a long season in Las Vegas*

GAMING

Blenheim, 4 Blenheim St, W 1 (HYD 2071). Midday-3 p m; 5.30 p m onwards. Bar closes at 11 p m. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

Charlie Chester Casino, 12 Archer St, W 1 (GER 7045). Midday-6 a m. Membership compulsory, 1 guinea a year, 10s cover charge. Blackjack, dice and roulette. Limits 2s 6d & £100. Buffet provided

Crockford's, 16 Carlton House Ter, SW 1 (WHI 1131). Bridge starts at 2.30 p m, 2s-£1 a 100; poker 5 p m, 10s-£4 a game; chemin de fer 9 p m; blackjack 10 p m. Closes when play ends. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guineas. Bridge, chemin de fer, kalooki, poker and roulette. Limits vary. Restaurant and bar

Curzon House, 21-23 Curzon St, W 1 (MAY 0164). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette and baccarat. Limits vary. Good restaurant

The Establishment, 18 Greek St, W 1 (GER 8111). Gambling starts between 11 p m & midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 p m. Drinking till midnight in the gaming room. Food served 8 p m-3 a m. Dancing on first floor

Golden Nugget, 32 Shaftesbury Av, W 1 (REG 6211). 2 p m till the last member leaves. Membership 10s a year. Blackjack, kalooki, boule, dice, chemin de fer, poker, roulette and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

Le Cercle, 5 Hamilton Pl, W 1 (GRO 5050). Open 10 p m. Membership 10 guineas a year, 10 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar & restaurant

Hamilton Club, 2 Hamilton Pl, W 1 (GRO 2591). Open all the time but gambling starts about 2 p m. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s, maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

Mazurka, 4 Denman St, W 1 (GER 3547). Gambling 9 p m until last game ends. Annual membership 10s 6d. Blackjack, chemin de fer, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

New Casanova, 52 Grosvenor St, W 1 (MAY 1463). Opens 10 p m. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Minimum stake about 10s. Free sandwich bar

The Nightingale, 28 Berkeley Sq, W 1 (GRO 1633). Midday until the end of play (usually 6 a m). Membership 10 guineas per year, overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go very high. Food in Ian's Room downstairs or brought to the table. Fully licensed until 3 a m

Olympic Casino, 79 Queensway, W 2 (BAY 2163). Open for lunch (12s 6d) midday. Gaming starts 3 p m. Membership, 2 guineas a year. Table charges. Baccarat, blackjack, chemin de fer, roulette, dice. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Fri

Palm Beach Club, 30 Berkeley St, W 1 (HYD 6585). Opens 5 p m till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice. Stakes vary, 5s upwards. Luxurious restaurant adjoining gaming rooms

Pair of Shoes, 21 Hertford St, W 1 (HYD 1801). Opens 8 p m for dinner and gaming. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. Stakes go high, min 5s. Bar & dinners

Quents, 22 Hill St, W 1 (HYD 7766). 6.30 p m onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack and occasionally chemin de fer. Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar & restaurant

River Club Casino, 129 Grosvenor Rd, SW 1 (VIC 1621). Bar opens 5.30 p m, closes about 12.30 a m. Gambling can start at 5.30 but warms up about 11. Last dinner served 1 a m. Membership for club & restaurant 8 guineas a year, 5 guineas for out-of-town residents, 2 guineas for temporary membership. Membership, excluding the restaurant, 5 guineas. Blackjack, roulette, American roulette, craps, and chemin de fer. Restaurant membership covers the bar

Sporting Club Knightsbridge, 163 Knightsbridge, SW 7 (KNI 4252). Club opens 3 p m and closes normally at 3 a m but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Session charges for roulette, 10s 3-8.25 p m, 10s 8.30 p m to end of play. No session charge on Sundays but an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle the following Wednesday for prize to the value of £100. Blackjack 10s-£50, chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200. Bank Las Vegas, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 p m, breakfast from 1 a m. Temporary membership may be arranged

The Victoria Sporting Club, 150/162 Edgware Rd, W 2 (AMB 2467). 2 p m-5 a m. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 to £800. Restaurant & bar

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Miscellany

LONDON AT LUNCH

SAT 4 DEC
Films: "Moscow Planetarium" & "A Hundred Years Underground", Science Museum 1.15

M 6 DEC
Dr Harold Darke (organ), St Michael, Cornhill 1.0
Lecture, Codex Sinaiticus, British Museum 1-1.15

T 7 DEC
James F Stevens (organ) St, Peter-upon-Cornhill 12.30
Lecture: Cubism, Evelyn Meetham, Tate Gallery 1-1.30
Records of Tchaikovsky, St Giles, Cripplegate 1.0
William Tubbs (organ), St Margaret, Lothbury 1.0
Lecture: the Lindisfarne Gospels, British Museum 1-1.15
Lunch-time Dialogue between Manuela Sykes and the Archdeacon of London, St Mary-le-Bow, Cheapside 1.5
Melody Half-hour, St Mary-at-Hill, Eastcheap 1.15
Records of Sibelius, Holy Sepulchre, Holborn Viaduct 1.15
Lecture: Limoges Enamels, Madelaine Mainstone Victoria & Albert 1.15

W 8 DEC
Films: "Colour Today" & "War under the Microscope", Science Museum 12.45
Margaret Cobb (organ), St Lawrence Jewry-next-Guildhall 1.0
Lecture, Hertford House, Miss Lowenthal, Wallace Collection, Manchester Sq, W 1, 1.0
Carols in preparation for Christmas, by King's College Singers, St Margaret Pattens, Eastcheap 1.5
"What are they to do with me?—Our West Indian Neighbours" by Rev Mitchell, St Nicholas Cole Abbey, Queen Victoria St 1.5
Anthony Green (piano), Holy Sepulchre, Holborn Viaduct 1.15

TH 9 DEC
Preparing for Christmas—"The Drink" by the Rev Gilbert Baker, St Nicholas Cole Abbey, Queen Victoria St 12.15
Gordon Phillips (organ), All Hallows Berkyngechirche-by-the-Tower 12.15 & 1.15
Films: "Colour Today" & "War under the Microscope", Science Museum 1.0
Lecture: The Roman Parade Helmet from Ribchester, British Museum 1-1.15
David Watkins & Dorian Aroyo (harp & piano). Works by Parry, Tournier, Watkins, Turina, Mendelssohn, Rawsthorne, Chopin. Wigmore Hall 1.5-1.45
"The Meaning of Advent" by the Rev Maurice Dean, St Olave, Hart St 1.5
Evelyn Sargent (piano) with Leonard Warner (organ), St Botolph, Bishopsgate 1.10
Community Hymn Singing, St Mary-at-Hill, Eastcheap 1.15
"It is not possible for man to live his life without a meaning" (Jung)—A dialogue between Andrew Henderson & the Rev Richard Harries, St Mary-le-Bow, Cheapside 1.15
Lecture: The 18th Century Interior: Vile & Cobb: cabinetmakers to George III, Derek Shrub, Victoria & Albert 1.15

F 10 DEC
Film: "Sea Parish"—the Church & Seafarers, St Peter-upon-Cornhill 12.5 & 1.5
Michael Austin (organ) with choir, St Stephen, Walbrook 12.30
Lecture: The Battle of Trafalgar, British Museum 1-1.15
Dr Joanna Fraser (organ), St Olave, Hart St 1.5
Singers' Workshop, St Mary Woolnoth, Lombard St 1.5
Records of Strauss & Tchaikovsky, Holy Sepulchre, Holborn Viaduct 1.15

LECTURES

BBC Reith Lecture: Sun 5 Dec: A World of Peoples by Robert Gardiner, executive Secretary of the United Nations Economic Commission for Africa. Home Service. 10.10-10.40 p m

British Museum, Bloomsbury, WC 1 (MUS 1555). Lectures by the BM Lecturing Service. Sat 4 Dec: Time Measurement Ancient and Modern. 11.30. General Tour Ancient Mesopotamia. 3.0. M 6 Dec: Elgin Marbles. 11.30. Gods and Kings of Ancient Egypt. 3.0. T 7 Dec: London 1820-1850 pictures, George Scharf. 11.30. The Hebrews in History, 3.0. W 8 Dec: Chinese pottery and porcelain, 11.30. English watercolours, landscape, 3.0. Th 9 Dec: Aspects of graphic art, Durer, 11.30. Asia in the 16th century, 3.0. F 10 Dec: The Sutton Hoo Burial, 11.30. The early development of writing, 3.0.

Gresham Lectures, Gresham College, Basinghall St, EC 2. M 6 Dec-W 8 Dec: The Joyless Centenary (3 lectures on the music of Sibelius). Mr Antony Hopkins, 5.45.

Institute of Contemporary Arts, 17-18 Dover St, W 1. M 6 Dec: Some Tentative Reconciliations in International Poetry, 8.15. Adm 2s 6d. T 7 Dec: Is Pamela McFrain Gleese America's Greatest Poet? Discussion and readings by Ronald Johnson and Jonathan Williams, 8.15. Members & students 2s 6d, non-members 4s. Th 9 Dec: Considering Mr Eliot. Speakers: Cleanth Brooks, F W Bateson, Donald Davie. Chairman: Martin Turnell, 8.15. Members & students 2s 6d, non-members 5s

Tate Gallery, Millbank, SW 1 (TAT 4444). Sat 4 Dec: Turner, Patricia Dawson, 3.0. T 7 Dec: Surrealism, Evelyn Meetham, 3.0. Th 9 Dec: The Pre-Raphaelites, Patricia Dawson, 3.0

Victoria & Albert, S Kensington, SW 7 (KEN 6371). Sat 4 Dec: Bow Porcelain, John Cushion. Near Eastern Carpets, Margaret Medley, 3.0. W 8 Dec: A Hundred Years of the English Silver Collection, Charles Oman, 6.15

Wallace Collection, Manchester Sq, W 1. F 10 Dec: Madame de Pompadour, Miss Macdonald-Taylor. 2.30

Science Museum, London, SW 7 (KEN 6371). Sat 4 Dec: Space Travel; in the New Children's Cinema, 3.0. T 7 Dec: Calculating Machines, 3.0. Th 9 Dec: Electronics, in the Museum Galleries. Visitors should assemble in the Main Hall, 3.0

Horniman Museum & Library, Forest Hill, SE 23 (FOR 2339). Sat 4 Dec: Somaliland—Peoples and Poets (illustrated). Dr M Lewis. 3.30

St Margaret Pattens, Eastcheap. T 7 Dec: Aspects of Early Christian Life and Thought—"Development of the Papal Authority" by the Rev Gordon Huelin. 6.30

City of London College, Moorgate. Th 9 Dec: The Mansfield Law Club presents "Legal Aspects of Economic Planning in the Countries of Free Market Economy" by R H J Jones, MA, LLB, 6.0. Fifth in the series of six lectures on Continental Influences on English Art—"The Palladians" by Miss Erna Auerbach, PhD(Lon), 6.15. Admission 5s

Bishopsgate Institute. F 10 Dec: The London & Middlesex Archaeological Society presents "Underwater Archaeology" by Miss J du Plat Taylor, 6.30

EXHIBITIONS

National Book League, 7 Albemarle St, Piccadilly, W 1 (HYD 9001). Sat 4 Dec: Edgar Wallace Exhibition 11.0 a m-5.0 p m. At Congress House, Gt Russell St, WC 1. M 6 Dec-Th 23 Dec excluding Sats: New Books for Children. 10.0 a m-5.0 p m. Admission free

Science Museum. Until 28 Feb 1966: Mercury Space Capsule Freedom 7, in which Commander Alan B Shepard Jr made the first manned Mercury Flight on 5 May 1961. In Gallery 1 with running commentary. M-Sat: 10.0 a m-6.0 p m. Sun: 2.30-6.0 p m

Victoria & Albert Museum. Extended to 12 Dec: The World of the Bible. 10.0 a m-6.0 p m. Sun: 2.30-6.0 p m

Mermaid Theatre Foyer, Puddle Dock, Blackfriars, EC 4. Until 18 Dec: Commemorating the Tercentenary of the London Gazette. 10.0 a m-11.0 p m. Admission free

New Arts Theatre Club Gallery. W 1 Dec for 3 weeks (approx). An exhibition of Stage and Costume Designs

Royal Exchange. Until 31 Dec: Exhibition of Antiquities from the City of London. 10.0 a m-5.0 p m. Admission free

Guildhall Art Gallery. Until 10 Dec: Exhibition of paintings by the Association of Civil Service Art Clubs. 10.0 a m-5.0 p m. Admission free

BOOKING AHEAD: FOR CHILDREN

Aladdin opens M 27 Dec. Ashcroft Theatre, Park Lane, Croydon (CRO 9291). Booking now: 8s 6d, 7s, 5s 6d, 4s. Cast: Cyril Fletcher, Betty Astell

Aladdin opens M 27 Dec. New Theatre, High St, Bromley (RAV 6677). Booking now: 10s 6d, 8s 6d, 6s 6d, 5s 6d. Cast: Richard Murdoch

Babes in the Wood opens T 21 Dec. London Palladium, Argyll St, W 1 (GER 7373). Booking now (no seats available Friday evenings and all Sat perfs). 25s, 20s, 15s, 12s 6d, 10s, 7s 6d. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey

Bertram Mills Circus opens F 17 Dec. Grand Hall, Olympia (FUL 3333). Booking now: 22s 6d, 20s, 17s 6d, 15s, 12s 6d, 10s 6d, 7s 6d, 6s. Reduced rates for children under 14 and parties of 20 or more except the 1.45 and 4.45 on Sats and 27 & 28 Dec

Cinderella opens F 24 Dec. Golders Green Hippodrome, NW 11 (SPE 0022). Booking now: 15s, 12s 6d, 9s 6d, 8s 6d, 3s 6d. Boxing Day. 12s 6d, 9s, 8s 6d, 7s, 3s 6d, T 28 Dec-Sat 1 Jan and F 7 Jan. 11s, 8s, 6s, 3s, F 24 Dec & weekdays from M 3 Jan. Boxes £3. Cast: Dickie Henderson

The Circus Adventure opens T 28 Dec (matinees only). Yvonne Arnaud Theatre, Millbrook, Guildford (Guildford 60191). Booking now: 10s, 7s 6d, 4s. Matinees only for children under 12. Dec 28, 29, 31, Jan 3, 4, 5 & 7 at 2.30

Clowning opens M 20 Dec. Royal Court, Sloane Sq (SLO 1745). Booking now: 12s 6d, 7s 6d, 5s, 2s 6d. Matinees only. 2.30

Dick Whittington opens M 27 Dec. Leatherhead Theatre, High St, Leatherhead, Surrey (Leatherhead 2852). Booking now: 8s 6d, 6s 6d, 4s 6d. (Boxing Day only: 10s, 8s, 6s). Season tickets do not apply to pantomime

Little Red Riding Hood opens M 27 Dec. Wimbledon Theatre, The Broadway, SW 19 (WIM 5211). Booking now: First week and all Sats: 15s, 12s 6d, 10s 6d, 8s 6d; unreserved 4s 6d. Other performances: 12s 6d, 10s 6d, 8s 6d, 5s 6d; unreserved 3s 6d. Party reductions from 10 Jan excluding F evening and Sats. Cast: Cilla Black, Jon Pertwee

Puss in Boots opens M 27 Dec. Lyric Theatre, Hammersmith (RIV 8557). Booking now: 17s 6d, 14s 6d, 10s 6d. Cast: Hughie Green, Monica Rose

The Rose and the Ring. Yvonne Arnaud Theatre, Millbrook, Guildford (Guildford 60191). Booking now: 20s, 15s, 12s 6d, 10s, 7s 6d. Cast: Peter Woodthorpe, Thelma Ruby

Snow White and the 7 Dwarfs on Ice opens M 27 Dec. Empire Pool, Wembley (WEM 1234). Booking now: 17s 6d, 15s, 12s 6d, 10s 6d, 8s 6d, 5s

TV: The Night to Stay In: Monday 6 December

BBC-1 at 7.30 p m

Meet the Wife. Thora Hird and Freddie Frinton in another domestic crisis, "Brother Tom"

BBC-1 at 8 p m

Panorama. Edited by Jeremy Isaacs (above), winner of an award by the Guild of Television Producers for his work on the rival *This Week*

ITV at 8 p m

Love Story. *La Musica*, by Marguerite Duras. With Vanessa Redgrave (above) and Michael Craig. After their divorce, a separated couple find themselves in same hotel, begin to discuss where their lives went wrong. By the co-writer of *Hiroshima Mon Amour*

BBC-2 at 8 p m

Out of the Unknown. *Some Lapse of Time*, by John Brunner, dramatized by Leon Griffith. With Ronald Lewis, Jane Downs (above), Moultrie Kelsall

ITV at 9.40 p m

Take It From the Top. A new series in which famous theatrical companies are watched in rehearsal, and discuss their work afterwards. Introduced by John Fernald (above), former Principal of RADA. This week, *The Thwarting of Baron Bolligrew* by Robert Bolt, presented by the Royal Shakespeare Company with Leo McKern

BBC-2 at 10.40 p m

Tonight in Person. The Seekers

Restaurants

Selective restaurant guide especially compiled by Neil Rhind, Editorial Manager of the Good Food Club. The Club's Good Food Guide *(published by Consumers' Association and Cassell) has* 1,600 *entries covering the whole country. In this weekly section* London Life *will list and describe most of the reputable London restaurants in the course of the year. The name of the proprietor, where given, follows immediately after the telephone number*
C.S.=Closed Sundays

W 1

BENTLEY'S, 11 Swallow St, off Piccadilly, W 1 **(REG 6210).** W A, D J and R G Bentley. Dinner 5.30-11. C.S. Now is the time to go to Bentley's. Because there is an R in the month and because Bentley's have their own oyster beds. They also have an Oyster Bar where they will sell oysters to you from 12s to 17s 6d the half-dozen. In the bar and the upstairs restaurant there are other sorts of fish and shellfish from about 10s 6d to 25s. The lobster bisque (5s) is very good. Wines from about 20s; some by the glass. Black Velvet, draught Guinness, of course

CRANK'S SALAD TABLE, 22 Carnaby St, W 1 **(GER 9431).** Daphne Swan, K and D Canter. Meals served continuously from 10 a m-8.30 p m. Closed Sat & Sun. If you buy your clothes in Carnaby Street, and even if you don't, Crank's pure foods restaurant is a splendid place for lunch. All vegetarian: home-made soups, fresh and imaginative salads (a selection from 3s 6d to 6s 6d), and an excellent selection of cheeses. Some rather original sweets and cakes. Dandelion as well as Cona coffee, and though some of the other drinks have pretty strange names, none are alcoholic. You should be able to eat quite well for 7s 6d. Afterthoughts: tipping is discouraged and the tinned music isn't pop

THE DIPLOMAT, 20 Mount St, W 1 **(MAY 3200).** Manager: Charles Bradshaw. Dinner 7-11.45. This is Guy Gluckstein's new prestige restaurant, which he has designed to give you the finest food in as fine a setting as possible. The decor isn't to everybody's taste, and whether they achieve their aim with the food only time (and our pockets) can tell. Prices start at 30s for a three course *table d'hôte*, the cost of your meal being determined solely on the price of the main dish chosen. Only oysters and caviar are charged extra. Wines carefully chosen and priced to match the menu.

GAY HUSSAR, 2 Greek St, W 1 **(GER 0973).** Victor Sassie. Dinner 6.30-11. C.S. According to some expatriates this is the most authentic Hungarian restaurant we have in London, even though the menu has dishes from other parts of central and eastern Europe. The Hungarian hors-d'oeuvre (6s 6d), Bulgarian mixed salad (4s), the various pancakes (about 10s 6d) and the pork chops with green peppers and cream should make a change from scampi and fillet steak. There is a very good value 10s 6d *table d'hôte* lunch. Wines by the carafe 12s 6d; glass 3s

MARTINEZ SPANISH RESTAURANT, 25 Swallow St, W 1 **(REG 5066 & 4921).** F Amhurst. Dinner 6-midnight. The Martinez is one of the few really authentic Spanish restaurants in London, and some dedicated lovers of Spain think the decor is as realistic as the food. It is sensible to eat the Iberian specialities: *paella Velanciana* (15s 6d), cold *gazpacho* (4s), inkfish in their own ink (8s 6d). Long list of sherries from 3s 6d, and Spanish wines from 16s; in carafes for 13s 6d, by the glass 3s

AU SAVARIN, 8 Charlotte St, W 1 **(MUS 7134).** Mr Chris, Mr Theo. Dinner 6-11. C.S. The cost of a meal here won't be small but it will be good value. The menu is large, the cooking good, and the helpings more than enough for normal people. The *pâte* (5s 6d), *scampi Provençale* and *taramasalata* (4s 6d) are good to begin with. Follow them with escalopes (*Au Savarin* or *Bel Paese* 10s 6d), or the kidneys in red wine. Good sweet trolley. The wine list is not very cheap; it does include 10 Greek wines from 22s 6d, if you have acquired the taste for these; others by the carafe for 15s, by the glass 4s 6d

TINKER'S FARE, 8 Mill St, W 1 **(MAY 8947).** Meals served from 11.45-5 p m. A very smart, friendly and inexpensive place for a quick, light lunch, but interesting enough in its cooking to make it a place to go out of your way for. The crab salad with home-made mayonnaise (5s), prawn & fish casserole (4s), kidneys in brandy sauce with noodles (5s), and the cheese *salé* (cheese pie with salad, 4s) are all very enjoyable. Apricot shortbread pie (1s 9d) and the plum *soufflé* cream (1s 6d) are excellent sweets. Licensed: 8 wines by the glass (2s 6d)

W 2

LE MIGNON, 2 Queensway, W 2 **(BAY 0093).** Mrs. M Pincus Dinner 6-midnight. C.M. The authentic Hungarian touches here include a Gipsy orchestra to entertain you in the evenings. Home-made brawn with onions and paprika (3s), goulash with rice or noodles (9s 6d), chicken Hongroise (9s 6d), fantanyeros (29s for 2) served in big helpings. Fifty wines including some estate-bottled Hungarian items; by the glass 3s and 3s 6d

W 4

CITY BARGE, Strand-on-the-Green, Chiswick, W 4 **(CHI 2148 & 8649).** Manager E Townsend. Lunch only 12.30-2.30. Closed Sat & Sun. You can sit outside the City Barge, on the towpath, and watch the river go by as you drink. Inside, at lunchtime, the dining room offers a short menu of freshly-cooked reasonably priced food: the mussels in butter, served with lettuce and brown bread (5s 6d) is a good thing to have before a steak (9s 6d), or more interestingly, the calves kidneys curried in white wine with rice (9s 6d). Licensed: choice of 10 wines by the glass from 2s 3d

W 5

EALING TECHNICAL COLLEGE CATERING SCHOOL, St Mary's Rd, W 5 **(EAL 0162).** Principal: Mr Ceserani. Lunch M to F only, during term time. This is not a commercial enterprise; it is a practical demonstration of the lessons the students of the Catering School have learnt in the classroom. A 3-course lunch costs as little as 7s 6d (4-course 10s), and its range and quality will depend on the academic level reached by the class being taught that day. Remember you are acting as a guinea-pig and forgive the occasional mistake which may sometimes occur in the service. It is necessary to book

W 8

BEOTY'S, 14 Wright's Lane, W 8 **(WES 8525).** T Frangos. Dinner 5.30-11. C.S. This is the parent of the Beoty's in St Martin's Lane. One of its attractions is that it has a balcony which is one of the few places in London where you can eat out of doors. Similarly Greek in character; at this branch try the *taramasalata* (a *pâte* of cod roes), Cyprus *stefado*, or the *pilaff de poulet à la Grecque*. The prices are also similar. Greek wines from 14s 6d, carafes of *retzina* 15s

TUN OF PORT, 31b Holland St, W 8 **(WES 9277).** Bill Sykes. Dinner only 7-midnight. C.S. Despite the proprietor's name this is not a Dickensian restaurant—far from it. The menu and decor suggest a less inhibited century, but all this doesn't seem quite so shocking any more. Don't go here for a quick supper but devote your whole evening to the *fondue Bourguignonne* (15s), wine merchant's fillet (14s) or the fish pie. The cheese and a free glass of port is very good value. Licensed: wine in carafes 11s 6d

W 12

ODDI'S RISTORANTE ITALIANO, 11 Goldhawk Rd, W 12 **(SHE 4996).** N Oddi. Dinner 5.45.-11 (midnight Fri & Sat). This is a clean, attractive little restaurant much used by the people from Lime Grove. The melon with Parma ham (6s 6d), *fegato alla veneziana* with vegetables (6s 6d), *scallopine alla Marsala* (7s) are all tremendous value and would shame many of the much more expensive Italian restaurants nearer the West End. Licensed: mostly Italian wines from 12s 6d

W 14

THE BELVEDERE, Holland House, Holland Park, W 14 **(WES 4641).** J Lyons & Co. Dinner 6-11.30 (Sun 6.30-11). How pleasing it is to report on a restaurant in a London park where the food isn't terrible. This park setting — floodlit gardens and peacocks — is worth going to see just on its own. *Terrine de gibier* (6s 6d) and the *suprême de volaille aux champignons* (13s 6d) have already found favour. Free chocolates with your coffee. Licensed: a good Macon 18s 6d

SW 1

LE BEURRE FONDU, 1-3 Wilbraham Pl, SW 1 **(SLO 6321).** Rawles Ltd. Dinner 6-10. C.S. This is part of the Wilbraham Hotel, and has oak-panelling and a 2 sq ft of menu. There is a *table d'hôte* menu for 14s 6d (lunch) and 19s 6d (dinner) which is changed every day; the *à la carte* menu is internationally ambitious. Some wines under £1, and there are small 4s glasses

LE MATELOT, 49 Elizabeth St, Eaton Square, SW 1 **(SLO 1038).** Hilary James. Dinner 6.30-11.30. C.S. lunch. A small informal restaurant with a Provençal bias to the menu: *ratatouille* (3s 6d), *brochette de scampi Provençale*, with vegetables (15s), *ris de veau Matelot* (15s) and planked steak (17s 6d). Short wine list from 13s; by the glass 3s 6d

POLONIA, 27 Grosvenor Gdns, SW 1 **(VIC 4614 & 6759).** Mr Belski. Meals served 11 a m-10 p m. This is a simple restaurant but it has a varied range of dishes, and as the main dishes include two vegetables the value is remarkably good. Begin with the hors d'oeuvre de luxe (5s 6d), or eggs Florentine (5s), and for the next course boiled chicken (7s 6d), Vienna schnitzel (7s 6d) or tripe Polish style (6s 6d). Wines by the glass 2s 6d to 3s; large range of bottled beers including some from Poland

MAISON PRUNIER, 72 St James's St, SW 1 **(HUD 1373/4).** Mme Prunier. Dinner & supper 5.45-11.30. Probably one of the best fish restaurants in the world, also very expensive. The menu is long and it would be foolish to try and signal any of the dishes as better than the others. There is virtually nothing that comes from the sea that cannot be had in some form or other. Hard-up gastronomes can have a pre-theatre dinner (5.45-7 p m) for 27s 6d. Licensed: long wine list, carafes 23s

SW 3

LE CARROSSE, 19 Elystan St, SW 3 **(KNI 5248).** Geoffrey Sharp. Dinners only 7-11.30. C.S. This is an attractive, pleasant place and sensibly limits its menu, and does what it does do very well and with some individuality. Basically French but sufficiently cosmopolitan to offer lemon soup (4s), *poulet Albufera* with wild rice (14s 6d) and lamb cutlets Shrewsbury with a piquant sauce (12s 6d). Try the *crème brûlée* (6s) or brandy snaps Chantilly (4s 6d) afterwards. Wines by the carafe 14s; by the glass 3s 6d

AU FIN BEC, 100 Draycott Av, SW 3 **(KNI 3600).** Mr Corti. Dinner 7.30-11. C.S. If you have strong objections to seeing your food being prepared and cooked, then this small French restaurant is not for you, for only a green glass window is between you and the kitchen. The 12s 6d *table d'hôte* at lunch is good value; the *à la carte* is limited to their own specialities (ask them what's on): *oeufs Bénédictine* (5s 6d), *sole Grand Duc* (14s 6d) *suprême de volaille à l'estragon* (14s 6d) and other things have been "on" in the recent past. A short well-chosen wine list; carafes 18s, 9s 6d the half; by the glass 4s 6d

MINOTAUR, Chelsea Cloisters, Sloane Avenue, SW 3 **(KNI 8608).** Joseph & Martin. Dinner 7-11.30. C.S. The Minotaur started life as a steakhouse and will be found, appropriately enough, beneath a labyrinthine block of flats. Now it has been turned into a French restaurant by the proprietors of the Genevieve, and has established a firm reputation for sound bourgeois cooking. Try the *moules marinière* (6s 6d), *tripes à la Milanaise* (10s), *rognons de veau à la moutarde de Dijon* (12s 6d). Licensed: wine by the glass 3s 6d

PARKES, 4 Beauchamp Pl, SW 3 **(KEN 1390).** Tom Benson, J L Chamberlain, Beecher Moore. Dinner only 7.30-11.30. C.S. Many people think this is the finest restaurant in London. It certainly takes a lot of beating and I wouldn't like to be asked to name its nearest rival. Tom Benson took over as chef when Ray Parkes died, and has carried on the restaurant's tradition with exceptional originality and distinction. You pay £3 for a four-course *table d'hôte* meal which may include sweetbreads with cognac, mussels in a mustard soup, baby turkey with cherries and chestnuts, a salad with Roquefort *pâté*, and finish with a peach filled with lemon sorbet. The service is good, the wine list small and rather dear. You will certainly have a memorable meal. You must book well in advance

UNITY RESTAURANT, 91 King's Rd, SW 3 **(FLA 1379).** Mr. Alexieou. Dinner 6-10.45. C.S. The Unity has been serving Greek food to the inhabitants of Chelsea for more than 15 years, and has managed to survive the competition from all the new bistros and eating boutiques. *Dolmadakia* (3s 6d), *kebab* (9s 6d), *moussaka* (9s 6d) are most reliable and excellent value. Licensed: *retzina* 15s; Cyprus wines from 12s 6d; by the glass 3s. The service is good

ZIA TERESA, 6 Hans Rd, SW 3 **(KEN 7634).** Dinner 5.30-11. A splendid, inexpensive and busy restaurant with eager service and very good cooking. The *pizza* pies, *pastas*, *polpettine* (6s 6d), *osso buco* (9s 9d), and the escalopes (from 7s 6d) are highly reliable. Sweets and coffee good. Moderately priced wine list; carafes of Chianti, by the glass 2s 6d

SW 5

SRI LANKA, 19 Childs St, SW 5 **(FRE 4116).** J C Silva. Meals 12-3; 6-midnight; Sat & Sun noon to midnight. Ceylonese food outside Ceylon is rare, and Sri Lanka is possibly Europe's only example of a Ceylonese restaurant. The dishes are Indian-sounding in name, and have a slightly milder taste, but it is still worth asking the waiter to suggest a meal rather than flounder helplessly with the wrong sort of mixtures. You might like to start with the *risam* (clear pepper soup 1s 6d), then *harakm mas* (a beef curry 5s 6d), *badapu isso* (fried prawns 7s) or *pittu fish* (7s), with this you can have hot fried onion sambal or the milder *pol sambala*, both 1s 6d. *Kiri saha pani* (curd with honey) for pudding. All wines under 22s 6d; by the glass 3s. Joss-sticks and candlelight

SW 10

NICK'S DINER, 88 Ifield Rd SW 10 **(FLA 0930).** Dinner only, 7-midnight. C.S. This is a bistro, though in its time it has been the English equivalent, a transport café. Now the proprietor and his chef offer an unusual and often-changing menu which might include grilled fresh sardines with French mustard (7s 6d), *poussin corsoise*, *croustades d'escargots* (7s 6d), and jugged hare (12s 6d). Short, high-priced wine list; ½ litre carafes 12s 6d. From the outside, this looks like a private house and you have to ring for admittance

OUZEL GALLEY 6 Hollywood Rd, SW 10 **(FLA 3500).** Robert Coville. Dinner only,

7.30-midnight. This is a nice sort of amateur place that gives very professional cooking. Lithographs of old ships and green baize walls can't be eaten of course, but they make a pleasant setting for sorrel soup (4s 6d), venison with redcurrant jelly and chestnut purée (11s 6d) and lemon sorbet (3s 6d). Chicken Kiev, jugged hare and fresh fruit salad for less adventurous eaters. Licensed

SW 19

LE CAFE ROYAL, 72 High St, Wimbledon, SW 19 **(WIM 0238).** M Rampoldi. Dinner 6-10.30. M Rampoldi offers Wimbledon residents Soho cooking at little more than Soho prices, and they ought to be grateful to him. His homemade *pâté* (4s 6d), avocado pear with prawns (4s 6d), and minestrone (2s 6d) are reliable starters. Chicken Christina (12s 6d) and the *caneton à la Grand Marnier* are good eating from the list of specialities called "*plats des gourmets.*" Licensed: wines rather dear

WC 2

BEOTY'S, 79 St Martin's Lane, WC 2 **(TEM 8548 & 8768).** T Frangos. Dinner 5.30-midnight. C.S. This elegant and friendly restaurant is ideal for a pre-theatre dinner. The cuisine is mainly Greek, the service unlimited, and the service friendly. Licensed: Greek wines from 14s 6d; carafes of retsina 15s

STAG'S HEAD, 10 James St, WC 2 **(TEM 4678).** Mr M Cox. Dinner 5.30-11. C.S. Having recommended somewhere to eat near Sadler's Wells it is only right to mention this famous pub, with its theatrical decor, near Covent Garden. You start dinner early enough for you to dine before the opera and if you tell them what time the curtain goes up they will try to feed you in time. The food is plain: sole, trout, duck, chicken and grills from about 6s to 15s. Beer on tap; wine by the glass 3s. Not an outstanding place, but very useful

N 1

PORTOFINO, 39 Camden Passage, Islington, N 1 **(CAN 0884).** Emilli Aquilino. Dinner 6-midnight. C.S. A trattoria in a narrow passage containing a colony of antique shops. In decent weather you can lunch on the pavement, and it is useful for a candlelit dinner (if you like that sort of thing) after the opera at Sadler's Wells. *Cannelloni* (5s 6d), chicken *Sorpresa* (13s 6d), veal *Pizzailoa* (9s 6d) and the things to order; the *osso buco* (8s) will repay investigation. Liqueur-filled gateaux for afters. Carafes of red and white Chianti for 12s 6d; by the glass 3s

N 3

OTELLO RESTAURANT, 241 Regent's Park Rd, N 3 **(FIN 5232).** Dinner 6-11. This was once a tea-toom, but it has now been turned into a friendly and successful Italian restaurant. Minestrone, *saltimbocca alla Romana* (12s 6d), *escalope Val d'Aosta* (11s 6d), and the usual basic Italian menu. The *amarena affogata* (3s 6d) is an unusual sweet and worth investigation. Chianti on draught, by the carafe 12s 6d, by the glass 3s

EC 3

GEORGE AND VULTURE, 3 Castle Cornhill, E C 3 **(HOP 8000 Ext 351).** John Gardner (London) Ltd. Lunch only 12-3. Closed Sat and Sun. So many of the really old, or Dickensian, pubs in the City serve such beastly food that it makes a change to recommend one that doesn't. The speciality here, on Thursdays during the oyster season (now, in fact), is Pickwick Pudding, made with steak, kidney, oysters and a special seasoning. This is 10s 6d; other popular dishes are cheaper—steak (9s), chump chops (7s), mixed grill (7s 6d) and gammon rashers (8s 6d). Cheeses (the Stilton is good) and steamed puddings for afters. Rosé in carafe (9s 6d), quarter-bottles and named wines by the glass from 4s; Ind Coope on draught. The George gets very busy by 12.45, and bookings are taken only before 12.30 p m

E 1

BLOOM'S, 90 Whitechapel High St, Whitechapel E 1 **(BIS 6001).** Sidney Bloom. Meals from 11 a m-10 p m (M-Th); 11-1 p m (F); 11-midnight (Sun); closed Sat. Kosher food doesn't begin and end with salt beef though this is one of the dishes you ought to try at this bustling and cheerful restaurant. Bloom's is probably the best place in London for stuffed *kishka* (6s) and *cholent* (a sort of casserole with meat dumplings 9s 6d). The sweet and sour cabbage and the latkas (fried potato cakes) are rather nice. There are no bookings and it gets crowded, so go early and take your own wine

E 14

GOOD FRIENDS AND NEW FRIENDS, 139 & 185 Salmon La, Limehouse, E 14 **(EAS 5541 & 3366).** C Cheung. Meals served from 12 noon to about 11 p m. If you want Chinese food at its best and its most authentic you must be prepared to make the journey to Limehouse. It will be well worth the trouble. Give them notice and try such specialities as the whole steamed mullet, whole stuffed duck, Chinese cheese and sausage, and the extraordinary melon soup. Even the more mundane dishes are a gastronomic revelation. A meal of extreme variety and satisfying proportions will cost about 15s to £1 per head. No drinks; off-licence opposite Good Friends

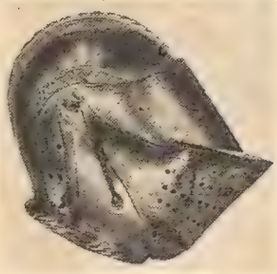
SE 24

DANIA RESTAURANT, 293-5 Railton Rd, SE 24 **(BRI 9163).** V Svennesen. Meals from midday to 11. C.S. There are few enough Scandinavian restaurants in this country, so even when one of those few isn't entirely Danish, but tends to offer chips with everything, it is still worth mentioning. Stick to the national dishes *gaffelbittar* (3s), *hakkebof* (11s), chicken Silkeborg (12s 6d), or the *frikadeller* with special red cabbage (9s 6d). They do a Danish applecake with cream for 2s 9d, which is very good for sweet. Wines from 16s 6d, by the glass 3s 6d; Danish lagers, and *aquavit* (3s 6d) more sensible drinking

Salerooms

Above: "*A Caprice with a Tower*", *an oil Francesco Guardi and owned by Mr Francis Stonor. It is expected to fetch a five-figure price* (*Sotheby's, Wed* 8 *Dec*)

Below: *A rare Fabergé enamel and jewelled Easter Egg bonbonnière* (*Christie's, Wed* 8 *Dec*)



Above: *A tilting helmet, probably made in Ausburg between* 1530 *and* 1540 (*Sotheby's, Mon* 6 *Dec*)

Right: *A large Tuscan portrait albarello made during the late* 15*th century. It is expected to fetch between* £1,500 *and* £2,000 (*Sotheby's, Tues* 7 *Dec*)

MON 6 DEC
A very fine collection of Japanese netsuke at Sotheby's. 11 a m, continuing Tues
Fine arms and armour at Sotheby's. 11 a m
Americana voyages and travel atlases and maps, autograph letters and historical documents at Sotheby's. 11 a m
Chinese ceramics and hardstone carvings at Christie's. 11 a m
Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 a m

TUES 7 DEC
Coins and gems from the Northwick Park Collection formed by the late Capt. Edward Spencer-Churchill at Christie's. 11 a m
English drawings and watercolours and Old Master and other drawings at Christie's. 11 a m
A collection of coins at Christie's. 2.30 p m
A highly important collection of early Italian maiolica formed by Dr Bak of New York at Sotheby's. 11 a m
English and Continental furniture, porcelain and works of art, Eastern carpets and rugs at Phillips, Son & Neal's. 11 a m
Ceramics and objects of art at Puttick & Simpson's. 11 a m
Household furniture at Coe & Son's. 10 a m
China and carpets at Coe & Son's. 1 p m

WED 8 DEC
Old Masters, Sotheby's. 11 a m
Jewels at Christie's. 11 a m
The contents of River House, Strand Street, Sandwich, belonging to the late Mrs Marie Warr, auctioned by Knight, Frank & Rutley's. 11 a m
Antique arms, armour, militaria, coins and medals at Wallis & Wallis. 10.30 a m, continuing Thurs and Fri
English and Continental furniture, clocks, mirrors, Eastern rugs and carpets at the Motcomb Galleries. 11 a m
China and glass at the Motcomb Galleries. 2.30 p m
China, glass, porcelain and silver at Bonham's. 11 a m
Antique and modern furniture at Harrods, Sloane Ave auction rooms. 10 a m & 1 p m

THURS 9 DEC
Paintings and pastels by Simon Bussy belonging to Mr John Strachey at Sotheby's. 3 p m
Fine jewels at Sotheby's. 10.30 p m
English and foreign silver and plate at Sotheby's. 11 a m
English and Continental furniture, objets d'art, Eastern rugs and carpets at Christie's. 11 a m
Rare books, drawings and engravings, autograph letters and manuscripts at Christie's. 11 a m
Paintings by Old and Modern Masters at Bonham's. 11 a m
Antique & modern furniture at Bonham's. 11 a m

FRI 10 DEC
Fine English and Continental furniture, rugs and carpets, tapestries, clocks and works of art at Sotheby's. 10.30 a m
Old Masters, Christie's. 11 a m
Antique furniture at Knight, Frank & Rutley's. 1 p m
Antique and modern furniture at Phillips, Son & Neale's Marylebone auction rooms. 10 a m

Addresses and Viewing Days

Bonham & Sons Ltd, Montpelier Galleries, Montpelier St, SW 7 (KNI 9161)—three days before sale

Christie, Manson & Woods Ltd, 8 King St, SW 1 (TRA 9060)—three days before sale

Coe & Sons, South Kensington Auction Rooms, 79 Old Brompton Rd, SW 7 (KEN 2422)—one day before sale

Knight, Frank & Rutley, 20 Hanover Sq, W 1 (MAY 3771)—two days before sale

Motcomb Galleries, 19 Motcomb St, SW 1 (BEL 3636)—two days before sale

Phillips, Son & Neale Ltd, 7 Blenheim St, W 1 (GRO 8541)—two days before sale

Puttick & Simpson Ltd, 7 Blenheim St, W 1 (GRO 8541)—one day before sale

Sotheby & Co, 24 New Bond St, W 1 (HYD 7242)—two days before sale

Wallis & Wallis, 210 High St, Lewes, Sussex (Lewes 3137/8)—three days before sale

	Smith, Chorley, Bickerstaff, Jones, Dean, Morgan	**Mary Thomas, Helen Watts, Robert Tear, Alan Charles** **HAYES COUNTY GRAMMAR SCHOOL,** Wood End Rd, Hayes. **Hayes & Harlington Operatic & Dramatic Society.** 7.30. Soloist: **William McAlpine.** Tickets 4s **CONWAY HALL,** Red Lion Sq, WC 1 (CHA 8032). L'Enfance du Christ, Berlioz. 8.0. Conductor: **John Poole, Bloomsbury Choral Society.** Tickets 7s 6d, 5s	Aria; Fugue in C major, Bach-Busoni. Sonata in B minor, Liszt. 3 Preludes, Debussy. Suite Op 14, Bartok. Dances of Marosszek, Kodaly. 7.30. **Miklos Ivanich** (piano)	NW 3. Nelson-Mass, Haydn. Gloria Vivaldi. Queen of Sheba Overture Handel. 8.0. Conductor: **Martindal Sidwell, Hampstead Choral Society Philomusica of London,** leade **Carl Tini.** Soloists: **Ann Dowdal Kathleen Joyce, Sylvia Eaves, Ia Partridge, Peter Leeming, Joh Morehen** (organ). Tickets 7s 6d fro the Hampstead Travel Agents (HA 6065)
SUN 5	**PRINCIPAL ADDRESSES** **Royal Festival Hall,** Belvedere Rd, SE 1 (WAT 3191) **Royal Albert Hall,** Kensington Gore, SW 7 (KEN 8212) **Royal Opera House,** Covent Garden, WC 2 (COV 1066) **Sadler's Wells Theatre,** Rosebery Ave, EC 1 (TER 1672) **Wigmore Hall,** Wigmore St, W 1 (WEL 2141) **Saville Theatre,** Shaftesbury Ave, WC 2 (TEM 4011)	**ODEON,** Swiss Cottage (PRI 3424). Chaconne in E minor, Buxtehude-Chávez. Piano Concerto No 5 in E flat Op 73 (Emperor), Beethoven. Suite: Iberia, Albéniz-Arbos. Sinfonia India, Chávez. 7.30. Conductor: **Carlos Chavez, Royal Philharmonic Orchestra.** Soloist: **Agustin Anievas** **ROYAL FESTIVAL HALL.** Symphony No 8 in B minor (Unfinished), Schubert. Piano Concerto in G K 453, Mozart. Symphony No 6 in D, Dvorak. 7.30. Conductor: **Istvan Kertesz, London Symphony Orchestra.** Soloist: **Peter Serkin** (piano)	**WIGMORE HALL.** Sonata in F major Op 10 No 2, Beethoven. Fantasiestücke Op 12; Toccata in C major Op 7, Schumann. Sonata No 1 in F sharp minor, Arnold Bax. Ballade in A Flat Major Op 47, Chopin. Scherzo in B minor Op 20, Chopin. 3.0. **Benjamin Kaplan** (piano) **CONWAY HALL,** Red Lion Sq, WC 1 (CHA 8032). Quartet in E flat, K 493, Mozart. Quartet in C minor Op 60, Brahms. String Trio, Berkeley. 6.30. **London Piano Quartet.** Tickets 3s	* **COMMONWEALTH INSTITUTE** * Kensington High St, W 8 (WES 1852) Concert of music by Karlhein Stockhausen: Refrain for three in struments (1st performance in G Britain). Zyklus for one percussion player. 3 piano pieces V, VII, VIII Zeitmasse. 8.0. Conductor: **Marcus Dodds, The New London Wind Ensemble.** Soloists: **Roger Smalley** (piano & celesta), **John Tilbury** (piano), **John Donaldson** (percussion) **Sunday, 5 December** * **GREAT DRAWING ROOM,** 4 St James's Sq, SW 1. String Trio (1st perf. in Gt Britain), Elisabeth Lutyens. Songs (1st perf. in Gt Britain) Arrigo Benvenuti. Du, for soprano & piano, The Widow's Lament, Milton Babbitt. Music for brass quintet, Gunther Schuller. String Trio, Schöenberg. 8.0. **Oromonte Trio, The London Brass Soloists.** Soloists: **Morag Noble** (soprano), **Susan Bradshaw** (piano)
MON 6	**SAVILLE THEATRE, Ruddigore,** Gilbert & Sullivan. 7.30. Conductor: Isidore Godfrey, The D'Oyly Carte Opera Company. Tickets, £4 to 7s 6d * **ROYAL OPERA HOUSE.** * **Simon Boccanegra,** Verdi (in Italian) 7.0 Conductor: de Fabritiis. Stars: Santunione, Cioni, Gobbi, Bryn-Jones, Rouleau, Godfrey. Tickets sold out	**ST GEORGE'S CHURCH,** Hanover Sq, W 1. St. Nicholas' Day concert: Music from the office of St Nicholas; A Song Cycle on the Birth of Jesus; A Group of Foreign Carols, John Lambert. Seven Carols (1st perf). Godfrey Hutchinson. A Ceremony of Carols, Benjamin Britten. 8.0. Conductor: **Jonathan Steele, London Boy Singers, Michael Jeffries** (harp) Tickets 10s, 7s 6d, 5s	**WIGMORE HALL.** Recital by young artists of the Incorporated Society of Musicians. 7.30	**Tuesday, 7 December** **HOLBORN CENTRAL LIBRARY,** Theobalds Rd, WC 1. Oboe Quartet K 370, Mozart. Madrigals, Gibbons. Phantasy Quartet Op 2; Hymn to St Cecilia Op 27, Britten. 7.0. Conductor: **John Poole, Bloomsbury Choral Society.** Admission free **Wednesday, 8 December** **GUILDHALL SCHOOL OF MUSIC,** Victoria Embankment, EC 4. Orchestral Concert. 7.30. Complimentary tickets from the Secretary **Friday, 10 December** * **COMMONWEALTH INSTITUTE.** Kensington High St, W 8 (WES 1852). Symphony in G, Johann Stamitz. Flute Concerto in D, Anton Filtz. Divertimento in F, Haydn. Symphony in D, C D Toeschi. 8.0 Conductor: **Bryan Fairfax, Polyphonia Symphony Orchestra,** leader **William Armon.** Soloist: **David Sandeman** (flute) **I.C.A.,** 17-18 Dover St, W 1 (GRO 6168). **Mike Westbrook Band** in Concert. 8.15. Tickets, non-members 5s
TUES 7	**SADLER'S WELLS. A Masked Ball,** Verdi. 7.30. Conductor: Bernardi. Stars: Fretwell, Neville, Robson, Smith, Chorley, Bickerstaff, Jones, Dean, Morgan	**ST PAUL'S CATHEDRAL.** Handel's Messiah. 6.0. Augmented choir with orchestra, **Dr Dykes Bower** (organ) **ROYAL FESTIVAL HALL.** Overture: Santiago de Espada, Malcolm Williamson. Violin Concerto in D, Tchaikovsky. Symphony No 9 in C (The Great), Schubert. 8.0. Conductor: **Sir Adrian Boult, London Philharmonic Orchestra.** Soloist: **Michael Schwalbe**	**WIGMORE HALL.** Chaconne in G major, Handel. Sonata in E major Op 109, Beethoven. Theme on the name of "Abegg" with variations Op 1, Schumann. Varietude, Vogel. Pour les Arpèges Composés, Pour les degrés chromatiques, Debussy. Nocturne in F sharp major Op 15 No 2, Scherzo in E major Op 14, Chopin. 7.30. **Evelyne Dubourg** (piano)	
WED 8	**SADLER'S WELLS. The Barber of Seville,** Rossini. 7.30. Conductor: Krips. Stars: Eddy, Peters, Browne, J. Nash, Shilling, Jones, Mangin **SAVILLE THEATRE. Ruddigore,** Gilbert & Sullivan. 2.30 & 7.30. Conductor: Isidore Godfrey, The D'Oyly Carte Opera Company	* **ROYAL FESTIVAL HALL.** Sibelius Centenary Concert: Symphonic Fantasy, Pohjola's Daughter; Violin Concerto in D minor; Tone Poem, The Bard; Symphony No 7 in C; Tone Poem, The Oceanides. 8.0. Conductor: **Sixten Ehrling, BBC Symphony Orchestra.** Soloist: **Alfredo Campoli** (violin)	**WIGMORE HALL.** Sonata No 1 in A major, Handel. Sonata in E, Hindemith. Partita No 1 Op 38. Flothuis. Sonatina, De Leeuw. Sonata in A major Op 100, Brahms. 7.30. **Waterman-Keessen Duo** (violin & piano) **CHURCH OF THE HOLY SEPULCHRE,** Holborn Viaduct, EC 4. Music by Gabrielli, Purcell, and Brahms. 7.45. **The Eric Stanley Singers.** Admission at the door, 4s 6d	
THUR 9	* **ROYAL OPERA HOUSE.** * **Simon Boccanegra,** Verdi (in Italian). 7.0. Conductor: de Fabritiis. Stars: Vaughan, Cioni, Gobbi, Bryn-Jones, Rouleau, Godfrey. Tickets sold out * **SADLER'S WELLS. From the House of the Dead,** * Janacek. 7.30. Conductor Mackerras. Stars: Neville, Andrew, Chorley, Dempsey, Dowd, Bowman, Dowling, Easton, Moyle **SAVILLE THEATRE. The Mikado,** Gilbert & Sullivan. 7.30. Conductor: Isidore Godfrey, The D'Oyly Carte Opera Company	**ROYAL ALBERT HALL.** The Ernest Read Music Association presents a concert of Christmas music by Shaw, Handel, Finzi &c. 7.30. Conductor: **Sir Thomas Armstrong, London Senior Orchestra** and special choir of 500 voices **ROYAL FESTIVAL HALL.** Introduction and Allegro, Elgar. Daphnis et Chloë, Suite No 2, Ravel. Symphony No 1, Brahms. 8.0. Conductor: **Charles Münch, New Philharmonic Orchestra**	**WIGMORE HALL.** Works by Beethoven, Brahms, Bartok, Arnold Cooke. 7.30. **Andrew McGee** (violin), **Marian Hurst** (piano), **Rachel Herbert** (clarinet), **Hilary Robinson** ('cello) * **WIGMORE HALL.** Anglo-American MacNaghten Concert: works by Cowell, Gersh, Lutyens, Hiller, Layton, Smalley, Dennis, Cage, McIver-Perkins. 7.30. **Brian Dennis** (baritone & speaker), **Roger Smalley** (piano & harpsichord), **William York** (clarinet), **John White** (trombone, tuba & tenor horn), **David Martin** (violin), **Florence Hooton** ('cello), **Alan Cumberland & John Brightwell** (percussion)	
FRI 10	**SADLER'S WELLS. A Masked Ball,** Verdi. 7.30. Conductor: Bernardi. Stars: Fretwell, Neville, Robson, Smith, Chorley, Bickerstaff, Jones, Dean, Morgan **SAVILLE THEATRE. The Mikado,** Gilbert & Sullivan. 7.30. Conductor: Isidore Godfrey, The D'Oyly Carte Opera Company	**ROYAL FESTIVAL HALL.** Metropolitan Police Annual Concert. 7.30. Conductors: **Roger Barsotti & J Mayers.** Guest conductor: **Frank Wright. Metropolitan Police Band, Metropolitan Police Choir,** Soloists: **Semprini** (piano), **Wyn Rees** (tenor) **ROYAL ALBERT HALL.** Industrial Concert: Zadok the Priest; Carols, Handel. Dream Pantomime (*Hansel & Gretel*), Humperdinck. Variations on a Nursery Theme, Dohnanyi. Polonaise from Christmas Eve Suite, Rimsky-Korsakov. 3 Choruses from Messiah, Handel. 7.45. Conductor: **Frederic Jackson, London Philharmonic Orchestra.** Soloist: **Ronald Smith**		

BALLET

* **ROYAL BALLET,** Royal Opera
* House. SERENADE, Tchaikovsky. Conductor: Lanchbery. Choreographer: Balanchine. Cast: Beriosova, Page, Mason, Rosson, LE BAISER DE LA FEE, Stravinsky. Choreographer: MacMillan. Cast: Beriosova, Seymour, MacLeary. THE DREAM, Mendelssohn. Choreographer: Ashton. Cast: Sibley, Dowell, Grant. Conductor: Lanchbery. Sat 4 Dec: 7.30
* SERENADE. Cast: Beriosova, Page,
* Mason, Rosson, LE BAISER DE LA FEE. Cast: Beriosova, Seymour, MacLeary. THE DREAM. Cast: Sibley, Dowell, Grant. Conductor: Lanchbery. Tues, 7 Dec: 7.30
* GISELLE, Adam. Choreographers' Coralli & Perrot. Cast: Nerina, Drew, Larsen, Park, Usher, Parkinson. Conductor: Lanchbery. Wed 8 Dec: 7.30
* SERENADE. Cast: Beriosova, Page, Mason, Rosson, LE BAISER DE LA FEE. Cast: Beriosova, Sibley, MacLeary. THE DREAM: Cast, Park, Dowell, Grant. Conductor: Young. Fri 10 Dec: 7.30

CIVIC THEATRE, Swiss Cottage. Camden Music & Arts Week: Kaleidoscope III. **The Dance Theatre Group.** Mon 6 Dec, T 7 Dec: 8.0. Tickets, 12s 6d, 10s, 7s 6d from Camden libraries

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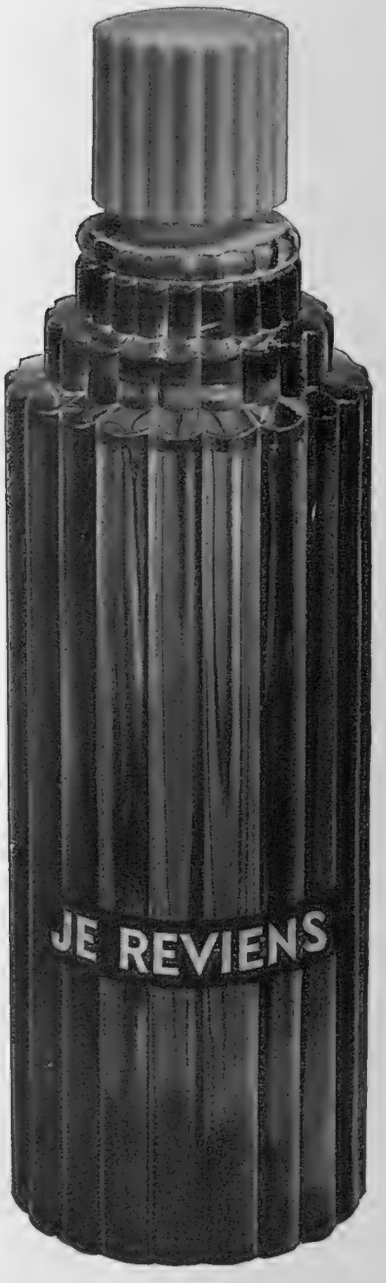

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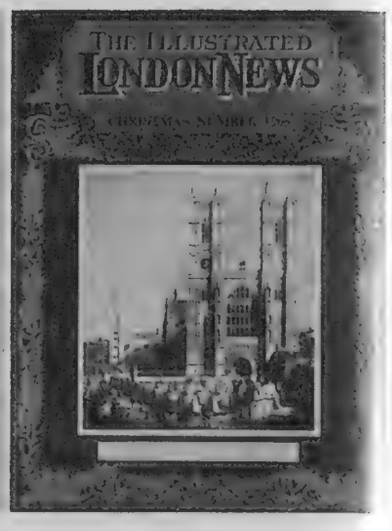

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Holly Leaves will have something to interest you whoever you ar In colour, there's a decorative arrangement of the Zodiac; tw pages of specially commissioned paintings of pheasants, by Dr. Eric Ennion: a picture by Peter Biegel, the sporting artist, of the ride home after a day's hunting; a feature on Sussex church porches, and paintings of Joan of Arc, Herbertonford village in Devon, and the tinsel glamour of the Punch and Judy show. Black and white features include illustrated articles on the Witches of the North Country, Gamekeepers of the old days, Balloons and Airships, Engraved Glassware from the fourteenth to the nineteenth centuries, Thatching in East Anglia – and a Countryman's Quiz.

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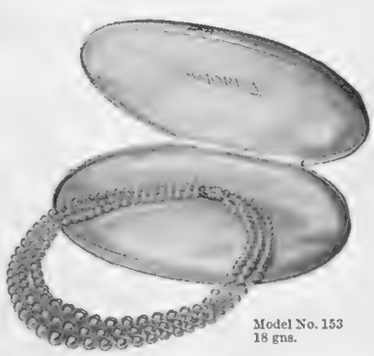

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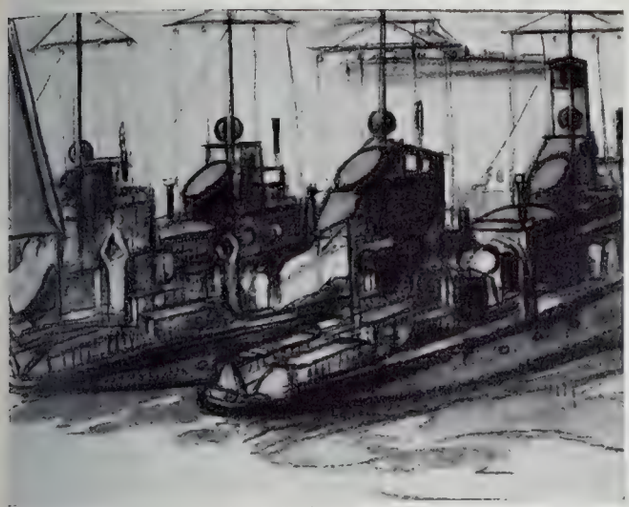
Galleries

A selective guide compiled by Keith Sutton.
Exhibitions especially recommended are marked with stars



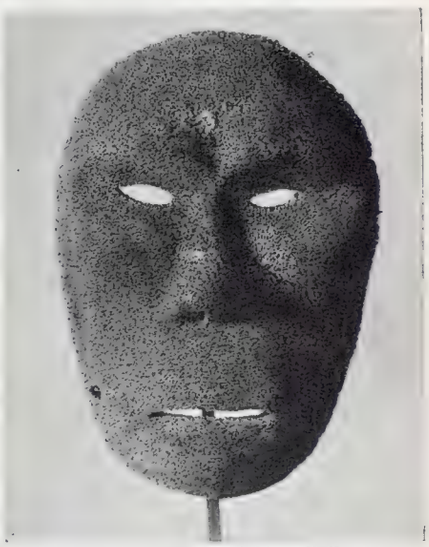
J D Fergusson at the Leicester Galleries

Van Aelst (attributed) at Richard Hodgkin

David Hockney at the Kasmin

Elisabeth Frink at the Waddington

Mask from Lachish at the V & A



Alaskan whalebone mask at Gimpel Fils

Stubbs at Agnews

David Hockney at the Kasmin

Flemish School at the Brian Koetser Gallery

OPENING
INDIVIDUAL SHOWS

✱ **Patrick Hughes,** Hanover, 32a St. George St. W 1. MAY 0296. Recent paintings, reliefs and sculptures. Also, upstairs mixed showing of international artists. 7 Dec-7 Jan. M-F 10-5.30. Sat 10-1

Christopher Lane, New Art Centre, 41 Sloane St, SW 1. BEL 5844. Young American artist who showed at the late Beaux Arts 1962; recent oil paintings some quite small, fantasticated and sometimes populated landscapes, from 1 Dec until 1 Jan. M-F 10-6, Sat 10-1

Alan Lowndes, Crane Kalman, 178 Brompton Road, SW 3. KNI 7566. 40 recent paintings of various sizes, figures and environments. 10 Dec until 8 Jan. M-F 10-7, Sat 10-4

Lilli Palmer, Tooth, 31 Bruton St, W 1. GRO 6741. Film actress's first London exhibition of pictures painted between 1958-1965, from early landscapes to later more abstract paintings. 7-23 Dec. M-F 9.30-6, Sat 9.30-1

✱ **Joseph Paxton** (1803-1865), Arts Council, 4 St James Sq, SW 1. WHI 9737. Centenary exhibition of designs, drawings, plans, photos and other objects illustrating his activities as gardener, architect and landscape designer. 8 Dec-8 Jan. Daily 10-6, T & Th 10-8. Adm: 2s, students & pensioners 1s

Francis S Williams, Gordon, 57 High St, Wimbledon Village, SW 12. WIM 9609. Paintings from Mediterranean cruise. 7-24 Dec daily 10-6

MIXED SHOWS

✱ **Artists Own,** 26 Kingsley St, W 1. REG 8308. "Tibetan Tradition"—art & culture. Double exhibition—loan objects, scrolls, &c from private and public collections in this country—Tibetan Bazaar with purchasable contents. Admission 2s 6d in aid of Tibetan Refugee Fund. 2-14 Dec. M-F 9.30-6, Sat 9.30-1

Kaplan, 6 Duke St, St James. WHI 8665. "Petits Mâitres Français" (paintings under £500), Impressionist and Post-Impressionist works. 6 Dec until after Christmas. M-F 10-6, Sat 10-1

Piccadilly, 16a Cork St, W 1. MAY 2875. Christmas Show & Art Nouveau. 7 Dec-8 Jan. M-F 10-6, Sat 10-1

Rowan, 25a Lowndes St, SW 1. BEL 3490. Gallery artists. 3 Dec until after Christmas. M-F 10-6, Sat 10-1

✱ **Temple Gallery,** 4 Yeomans Row, SW 3. KEN 6622. Icons—60 works including an important group of 15th-century Russian Novgorod. Catalogue introduction by Tamara Talbot-Rice. 6 Dec-14 Jan daily 10-6

CURRENT
INDIVIDUAL SHOWS

Hans Bellmer, Robert Fraser, 69 Duke Street, W 1. MAY 7196. A Doll and about 15 drawings. Until 4 Jan. M-F 10-5.30, Sat 11-1

John Bratby, James Burr, Zwemmers, 26 Litchfield St, WC 2. TEM 1793. Bratby—29 recent paintings, oil on canvas average 56x22 inches. From 150-350 guineas. Burr—Recent lithographs in mixed techniques. 12 prints from about 10 guineas. Until 8 Dec. M-F 10-6, Sat 10-1

J D Fergusson, Ethelbert White, Leicester, 4 Audley Sq, W 1. MAY 1159. Fergusson—recent watercolours and drawings. White—retrospective exhibition of paintings and watercolours. Until 22 Dec. M-F 10-5.30, Sat 10-1

Elisabeth Frink, Waddington, 2 Cork St, W 1. REG 1719. Recent sculptures: 7 ft tall bronze "Standards", smaller pieces, soldiers heads and earlier birds. From £120-£2000 but averaging £200-£400. Until 18 Dec. M-F 10-6, Sat 10-1

Elisabeth Frink, Curwen, 1 Coleville Pl, W 1. MUS 1459. 8 lithographs in series called "Spinning Man". Until 24 Dec. M-F 10-5, Sat 10-7

✱ **Gunter Haese,** Marlborough ✱ Fine Arts, 39 Old Bond St, W 1. MAY 5161. Sculptures, small scale, refined construction. First exhibition in England of young German artist, prize winner in Documentor, Cassel 1964, and one man exhibition in Museum of Modern Art NY 1964. Until 31 Dec. M-F 10-5, Sat to 12

continued on page 19

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* **David Hockney,** Kasmin, 118 New Bond St, W 1. MAY 2821. "Pictures with Frames", paintings, drawings and multiblock lithographs all made this year. Images of life and reflections on art. Until 1 Jan. M-F 10-5.30, Sat 10-1

Tom Hudson and Terry Setch, Grabowski, 84 Sloane Av, SW 3. KEN 1868. Paintings and constructions. Until 28 Jan. Daily 10-6

Mona Kilipack, John Whibley, 60 George St, W 1. WEL 5651. About 30 oil on canvas or board; from 12x10 inches to 4 ft square. From 20-150 guineas. Until 11 Dec. M-F 10-5.30, Sat 10-1

Heinz Mack, McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. Aluminium reliefs. Until 10 Dec. M-F 10-5.30, Sat to 1

Maas, 15a Clifford St, W 1. REG 2303. Early English watercolours and drawings: Cox, de Wint, etc. Until 25 Dec. M-F 10-5, Sat 10-1

John Pelling, John Tobin, Drian, 5/7 Porchester Pl, W 2. PAD 9473. Pelling—night pictures of urban curate: first display in London: recent oils of various sizes 50-300 guineas. Tobin—recent oil paintings of English painter; first one man show in London; from 50-100 guineas. Until 11 Dec, daily 10-6

Brian Pratt, Rosa Arola, Christine Taylor, Woodstock, 16 Woodstock St, W 1. MAY 4419. Recent paintings by artists new to gallery. Until 18 Dec. M-F 10-6, Sat 10-1

* **William Roberts** (born 1895), Tate Gallery, Millbank, SW 1. TAT 4444. Retrospective exhibition of paintings, watercolours and drawings. Until 19 Dec. M-Sat 10-6; T, Th 10-8; Sun 2-6

Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. Charming small pictures by English and French artists. Oils, drawings and watercolours, maximum size 8x10ins. Until 24 Dec. M-F 10-5.30, Sat 10-1

Juvenal Sanso, Trafford Gallery, 119 Mount St, W 1. GRO 2021. Recent work of Spaniard who grew up in the Philippines: landscapes of Paris and Rome. Until 24 Dec. M-F 10-5.30, Sat 10-1

* **J R Soto,** Signals London, 39 Wigmore St, W 1. WEL 8044. Venezuelan pioneer of Optical Art. Work from a number of years including recent large wall-spreads. Until 24 Dec. M-F 10-6, Sat 10-1

Jack Taylor, Mercury, 26 Cork St, W 1. REG 7800. 2nd man one show; 80 items, oil paintings, drawings and bronze sculptures. Work of past 2 years. From 15-100 guineas. Until 6 Jan. M-F 10-6

Mare Vaux, Hamilton, 8 St George St, W 1. HYD 3196. Recent paintings, 10 large canvases 72ins square. Until 11 Dec. M-F 10-6, Sat 10-1

MIXED SHOWS

* **Agnew,** 43 Old Bond St, W 1. HYD 9188. English pictures: 1730 to 1830, from National Trust Houses, in aid of NT Appeal Enterprise Neptune: admission 2s 6d. Illustrated souvenir 5s to Trust. Until 11 Dec. Also Domenico Beccafumi (1486-1551). Drawings from a Sketch Book. Until 11 Dec. M-F 9.30-5.30, Sat 9.30-1
* **Arcade Gallery,** 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African and Oceanic, shown in recently extended premises. M-F 10-5, Sat 10-1
* **British Museum,** Great Russell St, WC 1. MUS 1555. Masterpieces of the Print Room—if it were a visiting exhibition, there would be queues. The Lion in Asia. Henry Christie—a pioneer anthropologist. Closing 10 Jan. State of Asia on eve of European invasion. Daily 10-5, Sun 2.30-6

Creative Art Patrons, 236 N End Rd, W 14 FUL 8424. House Show. Until 25 Dec M-F 10-6, Sat 10-1

* **Gimpel Fils,** 50 South Molton St, W 1. MAY 3720. Primitive art: collection including pre-Columbian, Eskimo, etc. Until 29 Jan. M-F 10-5.45, Sat 10-1
* **Grosvenor Gallery,** 28-30 Davies St, W 1. MAY 0891. Art Nouveau: full-scale exhibition - paintings, sculpture, furniture, ceramics, glass, fabrics, &c, until 15 Jan. Also Martin Battersby, recent paintings, until 11 Dec. M-F 10-6, Sat 10-1

Richard Hodgkin Ltd, 23 Cork St, W 1. REG 6961. Exhibition of Drawings by 17th and 18th century artists, until 15 Dec. Daily 10-5.30

I.C.A., 17 Dover St, W 1. GRO 6186. Print Fair: including Miro, Picasso, Victor Pasmore, John Piper, Carmi. All tickets 6 gns, grand draw on Dec 21. Every ticket gets a print. Until 21 Dec. M-F 10-6, Sat 10-1

Brian Koetser, 38, Duke St, S W 1. WHI 6309. "Masterpieces under £1,000", until 17 Dec. Also 16th and 17th century Old Masters. M-F 10-5.30, Sat 10-1

Gallery Lasson, 57 Jermyn St, SW 1. MAY 6981. Exhibition of 16th, 17th and 18th century Old Masters, including Brescianino, Teniers, Del Cairo and Jacopo Amigoni. Catalogues in aid of Save The Children Fund, 3s 6d. Until 8 Dec. M-F 10-5.30, Sat 10.30-1

Lowndes Lodge Gallery, Cadogan Pl, SW 1. BEL 6464. English Little Masters, mainly early 19th century, including Nasmyth, Smythe and Norwich School. Until 10 Dec. M-F 9.30-5, Sat 10-12

* **Marlborough New London,** 17-18 Old Bond St. MAY 5161. Prints by House Artists and others such as Fontana and Burri, from £12 upwards. Through Dec. M-F 10-5, Sat 10-12

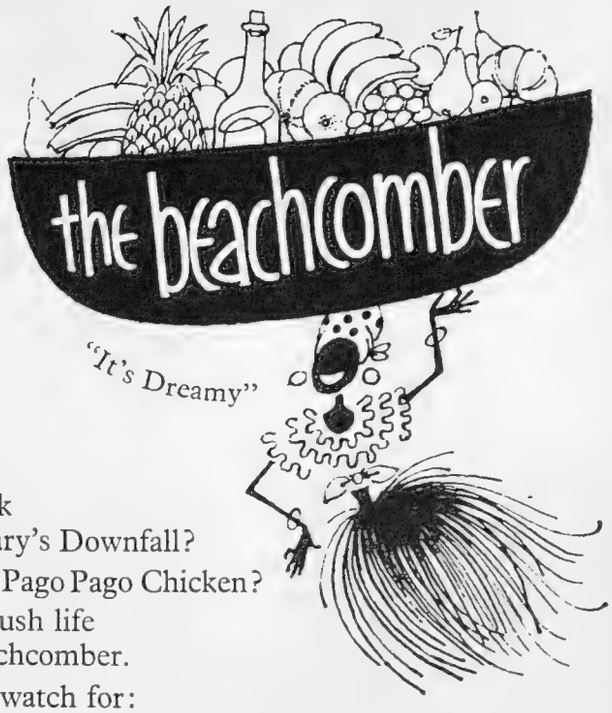
Molton, 44 South Molton St, W 1. MAY 2482. 9 different potters. Dan Arbeid, Richard Batterham, Michael Cardew, Hans Coper, Ruth Duck-Gwyn Hanssen, Bernard Leach, Janet Leach and Lucie Rie. Until 15 Jan. M-F 10-6, Sat 10-1.

* **New Vision Centre,** 4 Seymour Pl, W 1. AMB 5965. 10th Anniversary Exhibition: all works at 10 gns. Until 18 Dec, daily 10-6

Hal O'Nians, 6 Ryder St, St James, SW 1. WHI 9392. Exhibition of Old Master drawings. Until 4 Dec. M-F 10-5.30, Sat 10-1

USIS, United States Embassy, Grosvenor Sq, W 1. GRO 9000. "Fields of Colour." Kodak Scholarships in colour photography exhibition. Selection of work by present and past scholars; over 100 exhibits. Until 14 Dec. (Sat, Sun excepted.) M-F 9-6

Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions —Victorian book illustration: Galleries 70-74. The World of the Bible: Archaeological Exhibition, Centenary of the Palestine Exploration Fund, until 12 Dec. Adm 2s 6d. Students 1s 6d



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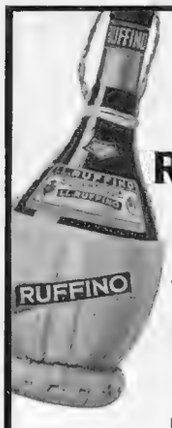

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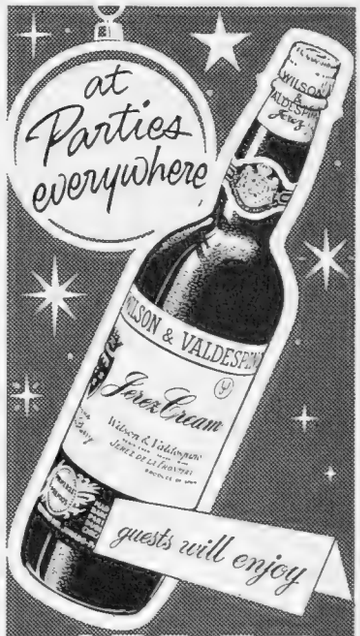

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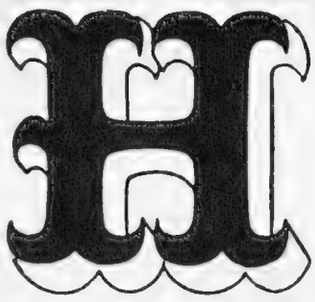
london life
DIRECTORY OF CHRISTMAS SHOPPING
part 2
H-Z



H is for Heal's and for Hobbyhorse, which they sell for £3 3s 9d

HARVEY NICHOLS, Knightsbridge, SW 1 (BEL 5000)

Type of present: Splendid presents for women, including clothes and accessories; Italian handbags, triangular fur headscarves that tie with thin satin strings and matching fur bibs (in mink for 31 guineas and lesser furs at lesser prices); goldplated keyrings shaped like padlocks with a small watch inside (6 guineas). Gift department on the ground floor has a collection of presents for men and women.
Gift wrapping: Yes, on the ground floor (next to the shoe department) from 2s 6d upwards, depending on size.
Christmas opening hours: Open to 6.0 weekdays, except Wednesday, 7.0. Saturdays close at 1.0, Christmas Eve close at 5.0.
Parking: Difficult; nearest tube station is Knightsbridge.

HERMES, 52 Jermyn Street, SW 1 (HYD 2426)

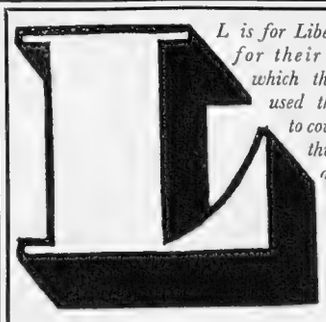
Type of present: London branch of the elegant Faubourg St Honoré leather and accessories shop. Expensive, luxurious, long-lasting. Handbags start at £69, or crocodile at £239, and belts from 18 guineas. They are also now selling jewellery—enamel and gold bracelets, Chanel-type gold chains (£120), watches.
Gift wrapping: Yes; all presents are wrapped in their own special Christmas paper, no charge.
Christmas opening hours: 9.30 to 6.0 weekdays; from 15 November, Saturdays 10.0 to 1.0.
Parking: Most hopeful place to get a meter is in St James's Square, at 6d for ¼-hour.

HEALS, Tottenham Court Road, WC 1 (MUS 1666)

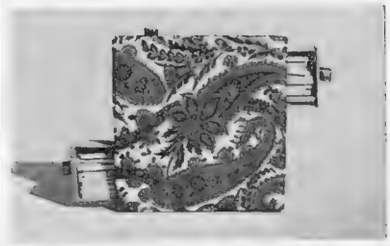
Type of present: Furniture, china and glass, fabrics, house accessories, toys. All accessory departments have a gift counter for Christmas, and there is a self-service toy market on the fourth floor. Special mail order department during the Christmas season, and they suggest that orders should be received by 11 December to ensure arrival by Christmas.
Gift wrapping: No.
Christmas opening hours: 9.0 to 5.30 weekdays, except Thursdays in December 9.0 to 8.0. Saturdays and Christmas Eve, 9.0 to 1.0.
Parking: Heal's own car park in Torrington Place, 2s for 2 hours.

JOHN CAVANAGH BOUTIQUE, 27 Curzon Street, W 1 (MAY 5352)

Type of present: Pretty and frivolous objects, jewellery, bric-a-brac. Specializing this year in table decorations—wrought iron candleholders, tinsel and velvet wine bottle holders, small coloured trees to stand in the middle of the table. Also pink and blue gingham cot sets for babies, and soft toys.
Gift wrapping: Yes, and no charge.
Christmas opening hours: Normal hours are 9.0 to 5.15 on weekdays, no Saturdays. From 15 November, Saturdays from 9.30 to 1.0.
Parking: Suggest the Audley Square Garage in South Audley Street.



L is for Liberty, and for their Lawn, which they have used this year to cover everything from diaries to matchboxes: this one, 18s 6d



LIBERTY, Regent Street, W 1 (REG 1234)

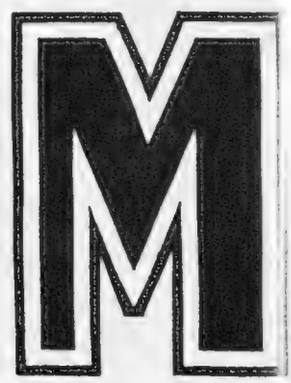
Type of present: Department store for pretty clothes, excellent fabrics, good modern furniture. Wide range of presents in the Home Ideas department on the ground floor. This year have used their traditional Tana lawn fabric to cover address books, diaries, coathangers and almost anything else you can think of (see picture for a sample).
Gift wrapping: They have no gift-wrapping service, but sell wrapping paper, cards, decorations, &c.
Christmas opening hours: From 22 November are open to 6.0 on weekdays (7.0 on Thursdays), and 1.0 on Saturdays. Will close at 1.0 on Christmas Eve.
Parking: Parking almost entirely on meters, and best chance to find one is probably round Great Marlborough Street.

JOHN LEWIS, Oxford Street, W 1 (MAY 7711)

Type of present: Large modern department store, everything from linen to tin-openers, clothes to garden furniture. For Christmas have a large extension to their toy department on the fourth floor; special gift counter on the ground floor with miscellaneous ideas for presents from all over the store.
Gift wrapping: Yes, on the first floor, costs from 2s 6d upwards.
Christmas opening hours: From 6 December to 24 December inclusive, closing at 6.0 on weekdays, except Thursdays, 8.0, and Saturdays 1.0.
Parking: Mostly meters; Harley Street and Wimpole Street are among the most hopeful places to look.

JOHN MICHAEL, 106 King's Road, SW 3 (KNI 9421); 62 Brompton Road, SW 3 (KEN 9212)

Type of present: Suave and smooth men's clothes, up-to-the-minute but not mad. Pleated shirts in pale colours, ties, belts, cuff-links. At the Knightsbridge branch have a special gifts for men section.
Gift wrapping: Yes, and no charge. At the Knightsbridge branch are trying out a new idea, tin-can gift containers.
Christmas opening hours: Chelsea: 8.45 to 7.0 from 13 December, and for the two weeks before Christmas are staying open on Thursday afternoons, normally their half-day closing.
Knightsbridge: 9.0 to 6.0 Monday, Tuesday, Thursday, Friday and Saturday, and 9.0 to 7.0 on Wednesday of the two weeks before Christmas.
Parking: For the Knightsbridge branch, suggest the small streets behind Harrods, and for Chelsea the turnings off the King's Road—no meters at either.



MEXICANA, Lower Sloane Street, SW 3 (SLO 3871)

Type of present: Everything in this shop is made in Mexico; imitation flowers in sharp bright colours, pâpier maché figurines, men's shirts, women's muu-muus, china, glass, tinware—all the kind of stuff you'd hope to find in the market in Acapulco.
Gift wrapping: No.
Christmas opening hours: From 1-24 December are open 9.30 to 6.0 weekdays, 7.0 on Wednesdays, 6.0 on Saturdays.
Parking: Best chance is probably in Royal Hospital Road (no meters).

MARSHALL & SNELGROVE, Oxford Street, W 1 (LAN 3000)

Type of present: Large and glamorous department store catering mainly for women; they have a large gift hall on the ground floor, where they have gathered present ideas from all over the store. In the toy department special demonstrations of Palitoy dolls and Lincoln International mechanical toys (battery-

continued on page 22

Two fine cotton shirts, both crisply collared and cuffed in white and both fly-fronted. Flowery one is beige and white with tie to match by James Douglas, 4 guineas at Clobber, the other is plain black also by James Douglas, £3 9s 6d at Clobber.

Big 30's tie at top is blue tweed, 2 guineas at Clobber, the three on the left are all from the Victoria & Albert Boutique, each one there is different and prices vary from 16s 11d to £2 2s

Clobber, 11 Blackheath Village, London, SE 10 (LEE 2120). Victoria & Albert Boutique, 28 Victoria Grove, London, W 8 (KNI 0552)

DIRECTORY OF CHRISTMAS SHOPPING

continued from page 20

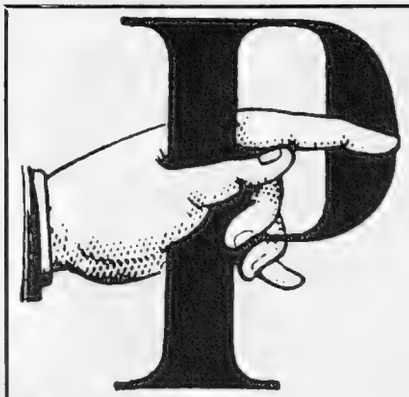
operated cars and fire engines).
Gift wrapping: No, but they have a Christmas card and wrapping department on the lower ground floor.
Christmas opening hours: Mondays to Fridays open to 6.0, except Thursdays, open to 8.0. Saturdays open to 1.0. Christmas Eve open to 1.30.
Parking: Own car park in Marylebone Lane, costing from 3s 6d for one hour.

MULLENGER'S, 56 Chiltern Street, W 1 (HUN 2280)

Type of present: Fairly new shop selling country kitchen ware; good for pine furniture, which is specially made for them, enamel ware, china, and individual pieces of antique kitchen equipment. New in are heavy black enamel saucepans (23s to 70s), frying pans (21s and 27s) and a large pot-bellied casserole (39s). Identical, but in miniature, is a child's cooking set for 3 guineas.
Gift wrapping: No.
Christmas opening hours: 9.30 to 6.0 weekdays, 9.0 to 1.0 Saturdays. In December will be open late on Thursdays (to 8.0) and open Saturdays 9.0 to 6.0.
Parking: Easier than some places, particularly on late-closing day.

REGALI, Lowndes Lodge, Cadogan Place, SW 1 (BEL 1512)

Type of present: Almost everything in leather, from writing cases to wallets; desk accessories, bar accessories, keyrings, nearly all imported from Italy. A collection of watches by Bueche Girod, specially designed Italian jewellery, and they reckon they can do the businessman's entire Christmas shopping for him. Have ready boiled sweets to pacify exhausted children.
Gift wrapping: Yes, and no charge, unless you want extra decorations on the parcel.
Christmas opening hours: From 1 December are open until 7.0 every weekday, until 5.0 every Saturday.
Parking: Difficult; nearest tube stations Knightsbridge and Sloane Square.



POLLOCK'S TOY MUSEUM, 44 Monmouth Street, WC 2 (COV 2369)

Type of present: Beguiling old-fashioned toyshop, divided into shop and toy museum, toy theatres and dolls (Museum open from 10.0 to 5.0). Shop sells modern toys with old-fashioned flavour; Victorian sewing cards showing patriotic scenes, 5s. Christmas stockings to make yourself; three sheets of optical toys, 5s each.
Gift wrapping: No.

SCOTCH HOUSE, Knightsbridge, SW 1 (KEN 4421)

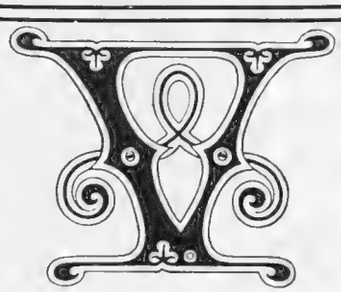
Type of present: The place that foreign visitors make for as soon as they hit London; buy here almost everything made in Scotland except haggis. Good for traditional presents like travelling rugs, slippers, sweaters and scarves; also do a range of jewellery made from semi-precious stones found in Scotland, and set in gold or silver.
Gift wrapping: No.
Christmas opening hours: Closing at 6.0 every weekday, except Wednesday, when they close at 7.0. Close at 1.0 on Saturdays, and on Christmas Eve.
Parking: Difficult in this area, but special car parking arrangements will be made in Hyde Park for Christmas shoppers. The Knightsbridge tube station is just across the road.

SELFRIDGES, Oxford Street, W 1 (MAY 1234)

Type of present: Traditionally the store that flings itself into Christmas in the biggest possible way; this year it has a toy fair on the third floor, with demonstrations of mechanical toys, and demonstrations of puppets given in a puppet kiosk. Also in the toy department is a special gift shop where children can buy small presents for grown-ups. On the first floor is the Snow White & Seven Dwarfs Grotto, where you are met by Uncle Holly and escorted to see Father Christmas (free unless you want a present, 2s 6d). At the Haberdashery counter on ground floor you can buy red Christmas stockings named in gold.
Gift wrapping: Yes, on ground floor, along with the Christmas card department.
Christmas opening hours: Weekdays open to 6.0, except Thursdays, open to 8.0. Saturday 18 December 9.0 to 6.0. Christmas Eve close at 1.0.
Parking: Meters, or the Lex Selfridges garage; 3s for 2 hours, 2 to 3 hours 4s, 3 to 4 hours 6s.

SIMPSON, Piccadilly, W 1 (REG 2002)

Type of present: One of the best shops around for presents for men. Stag bar on ground floor with a selection of presents; Smoke Shop, also on ground floor, selling pipes, lighters, &c., as well as leather-covered diaries and address books. Floris chocolate bar on ground floor—hand-made chocolates, from 19s 6d for ½-lb, to 4 guineas for a 2-lb crate of assorted liqueur chocolates. Enormous selection of presents for sporting men. New for golfers is an electric gadget called a Putt-O-Matic; the ball is returned to the putter by electric control. 3 guineas.
Gift wrapping: No.
Christmas opening hours: From 6 December open to 6.0 on weekdays, 7.0 on Thursdays and 1.0 on Saturdays. Close at 4.0 on Christmas Eve.
Parking: If you pull up at the Jermyn Street entrance, one of the commissionaires will park the car for you at a meter, and you pick up the key from him on the way out.



VASA, 31 Lowndes Street, SW 1 (BEL 2527)

Type of present: Sophisticated furniture and house accessory shop, this year planning an unsophisticated "Hearty Christmas": everything decorated with hearts—hearts on carrier bags, heart-shaped PVC aprons. Also providing small cups of hot chocolate for cold, tired shoppers. Are the main agents over here for Italian Venini glass.
Gift wrapping: No special Christmas service, but their normal free packing is pretty decorative anyway.
Christmas opening hours: Monday to Friday 9.0 to 8.0, Saturdays 9.0 to 4.0. Thursday 23 December, 9.0 to 7.0. Friday 24 December, 9.0 to 4.0.
Parking: No parking meters in the streets round the shop; you should find a space.

WOOLLANDS, Knightsbridge, SW 1 (BEL 6000)

Type of present: Excellent china and glass and kitchenware department in the lower ground floor. Galt toyshop on the third floor for the Christmas period only (see last week's directory under Galt's). Have opened on the ground floor a men's gift section, and a handkerchief bar.

Monday to Wednesday, and 9.30 to 8.0 Thursday. Close at 5.0 on Saturday 18 December, and on Christmas Eve.
Parking: Meters round the Oxford Circus branch. Own car park at the Strand branch.

PETER ROBINSON, Oxford Circus, W 1 (MUS 7700) 65 Strand, WC 2 (TRA 7890)

Type of present: Department stores concentrating mostly on fashion and fashion accessories, jewellery, belts, handbags, gloves. Peter Robinson in the Strand has a Habitat boutique for Christmas, stocking kitchen presents from Finland, Japan, Germany and France, and toys from abroad.
Gift wrapping: No.
Christmas opening hours: Strand: Closed all day on Mondays. 9.30 to 6.0 Tuesday, Wednesday and Saturday. 9.30 to 7.0 Thursday and Friday. On Monday 13 and 20 December store will be open from 9.30 to 7.0. Christmas Eve, close at 5.0.
Oxford Circus: Open from 9.30 to 6.0

PRESENTS OF SLOANE STREET, 129 Sloane Street, SW 3 (SLO 5457)

Type of present: Sell, obviously, presents all year; and are expert at producing good and unusual ideas for Christmas; much of their stock is imported. This year have a Guinea and Under counter, with presents for all ages from child to grandmother; a large range of soft toys; patent leather wallets lined with different coloured leathers at 3 guineas.
Gift wrapping: Yes, and free of charge.
Christmas opening hours: 9.0 to 5.30 weekdays, 9.0 to 1.0 Saturdays. From 6 December 9.0 to 6.0 weekdays; from 20 December 9.0 to 6.30. Christmas Eve from 9.0 to 5.0. Last two Saturdays before Christmas 9.0 to 5.0.
Parking: Hopeful in the side streets off Sloane Street.

Not new, but an everlastingly good present, are Woollands wine-racks which can be made up to take any number of bottles.
Gift wrapping: Yes.
Christmas opening hours: From 29 November to 23 December are staying open every night until 6.0 (except Wednesdays, when they close at 7.0). Saturdays close at 1.0, and Christmas Eve close at 5.0.
Parking: Customers can buy car parking vouchers from Woollands' main inquiry desk, giving them two hours parking at the Meyers Bros car park, Pavilion Road, SW 1, for 3s 6d instead of 5s.

WHITELEYS,
Queensway, W 2
(BAY 1234)

Type of present: Large department store with a particularly good food hall. For children, a Jolly Roger Boat Journey through ice hills to the North Pole, where you meet Father Christmas (2s 6d). Large gift bar divided into two—on one side presents from all over the store for under £1; on the other, under £2.
Gift wrapping: Yes, costs from 2s 6d upwards, averaging about 3s 6d.
Christmas opening hours: Monday, Tuesday, Wednesday, from 9.0 to 5.30. Thursday 9.0 to 1.0. Friday 9.0 to 7.0. Saturday 9.0 to 6.0.
Parking: No meters, but best chance to park is early in the morning.

Footballer's outfit in navy and mustard stripes, about 6 guineas at Camelot, High Thyme, and Susan Locke

Camelot, 56 Queensgate Mews, SW 7 (KNI 2253)
High Thyme, 6 Ganton Street, W 1 (REG 0015)
Susan Locke, 414 King's Road, SW 3 (FLA 1998)

Winter woollens, matching threesome in brown, black and white wool. The socks have soles for extra warmth, the set 12 guineas, the sweater alone 7 guineas all from Neatawear

Neatawear, 328 and 494 Oxford Street, W 1 (LAN 9511), and all other West End branches

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If you feel that your evenings, glittering though they are, lack something, it's probably because you don't welcome them with a Beefeater. Generations of Evening People have found that the enticingly gleaming taste of Beefeater is what sets the evenings aglow.

Why swim against the tide?

SAVOUR AN ENTICINGLY GLEAMING BEEFEATER GIN THIS EVENING

CLOSE-UP: PAUL McCARTNEY AS SONGWRITER

BY FRANCIS WYNDHAM

Their separate personalities are as clearly defined as characters in a fairy tale: John the clever one, Paul the sweet one, George the quiet one and Ringo the holy fool. As these public images are rooted in a private reality, there seems little point in *meeting* the Beatles; social confrontation can only confirm the known and simple truth. Yet I was curious to talk to John Lennon and Paul McCartney, because it is as songwriters rather than as performers that the Beatles interest me most. When I met them both together, however, they gave an impenetrable performance – a double act, with John facetiously punning on clichés and Paul obligingly feeding him. The jokes were good, but no better than Beatle jokes on the cinema or television screens. Later, I had the chance of spending two hours alone with Paul at Brian Epstein's office. He was ready to talk about his music, and did so with the minimum of suspicion or self-consciousness. The sweet, in their desire to please, can be even more articulate than the clever.

"John and I don't work on the Rodgers and Hart pattern, one doing music and one doing lyrics. He writes a whole song on his own, or I write a whole song on my own, or if we do a song together

Continued overleaf

continued from page 25

either he might do the words and I the music, or the other way round. John wrote *I Feel Fine* on his own, and *Please Please Me* and a lot more. What did I write on my own? Oh, *World Without Love, Yesterday, Can't Buy Me Love, All My Loving,* and quite a few others. Mine are normally a bit soppier than John's. That's because I *am* a bit soppier than John.

"When I first met John he'd written the words to a skiffle song. It still had a skiffley sound, but he'd changed the words to 'Come and go with me, Down at the Penitentiaree' or something like that. Then I did one, 'When I Lost My Little Girl', with the three chords I knew at the time. John was playing left-handed banjo then. We got out of that stage and worked out chords together. We used to play truant (tut-tut, what a bad example to the younger generation) and go to his house or to mine and mess about all afternoon. It was a great feeling of escape – we'd smoke, you see, and if we didn't have cigarettes we'd smoke tea in my Dad's pipe. It tasted terrible, but we felt manly doing it. I wrote a couple of songs. One was *Love Me Do.* It wasn't good but it was only a little bit worse than the kind of thing on the hit parade then.

"At that time all the people we really liked were American. Buddy Holly was the main one. And Elvis – in those days we were fantastic fans, but he's gone off a lot since and we don't much like his later stuff. (We took him up on that matter when we met him at Los Angeles.) And then we started latching on to most of the American hits of the time. Chuck Berry was a ridiculous favourite. Liverpool has always been a great place for the folksy thing – Ringo is ridiculously keen on Country and Western. Somebody you could say was Country and Western gone pop was Carl Perkins, who we really loved.

"Well, this big batch of songs – the summer holidays and truant batch – was our first. Then we started to write better songs. Instead of 'Love me Do, I'll Always be True', we started on lyrics like 'Lock me Away' . . . But everything we've done we get sick of. We've got some comedy songs on our new LP. There's one called *Norwegian Wood* – it goes 'She showed me a room, isn't it good, Norwegian wood . . . I sat

Photograph by Robert Freeman

on a rug, biding my time, drinking her wine, and then she said, it's time for bed . . . So I lit a fire, isn't it good, Norwegian wood'. It's something new for us. It's just we're a bit sick so we thought we'd write something funny.

"I feel as though it's an interesting time just now. Because something's got to happen. There's got to be some kind of change. It probably won't be drastic. But I think it's a good thing about us that we keep contradicting ourselves. I saw someone on TV asked what he wanted out of life, and he said 'a cosy rut'. To be in a cosy rut is about the sickest thing ever, I think. You can enjoy it, but what's the point of living in a cosy rut? We could stay in one now for ever, repeating our early hits, and if we did come up with something exciting we'd have to scrap it. When we played at the Cavern we wore leather jackets and we were rockers – and it was good. Then we got a manager and did melodic songs and put suits on. When we came back from Germany with suits on people said 'Oh, you've gone posh', and we lost a lot of people. But we gained more than we lost. The others didn't realise they would have got very sick of us. We'd never have lasted. You can't be singing 15-year-old songs at 20 because you don't think 15-year-old thoughts at 20 – a fact that escapes a lot of people. Then we got sick of suits and changed again. Oh, I don't mean 'This week the Beatles with the Philharmonic Orchestra' – it won't happen. We'll never be that big. Basically we're the same whatever happens – we just get influenced outwardly. I am a great believer in influencability (is that a word? Better look it up . . .)

"For example, John and I would like to do songs with just one note – the hardest things of all to write. You know what people used to say about abstract painting—that it was done by chimpanzees? Well, we used to think that about songs that weren't melodic. But melodic songs are in fact quite easy to write. To write a *good* song with just one note in it—like *Long Tall Sally* – is really very hard. It's the kind of thing we've wanted to do for some time. We get near it in *The Word.* That's a number on our new LP – another example of being bored by doing the same thing. This could be a Salvation Army song. The word is love, but it could be Jesus (it *isn't,* mind you, but it could be). 'It's so fine, it's sunshine, it's the word'. It's about nothing really, but it's about love. It's much more original than our old stuff, less obvious. 'Give the word a chance to say That the word is just the way' – and the organ comes in, just like the Sally Army.

"We use an organ too on the B side of our new single, *We Can Work it Out.* The middle eight is the best – it changes the beat to a waltz in the middle. The original arrangement was terrible, very skiffley. Then at the session George had the idea of splitting the beat completely – the words go on at double speed against the slow waltz music. You've got to excuse me because I haven't heard these new songs enough yet and they're still knocking me out. It sounds big-headed but I don't care.

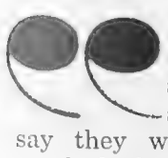
"Listen to this one, *Girl.* John's been reading a book about pain and pleasure, about the idea behind Christianity – that to have pleasure you have to have pain. The book says that's all rubbish, it often happens that pain leads to pleasure but you don't *have* to have it, all that's a drag. So we've written a song about it, with I suppose a little bit of protest – though really we don't protest. Listen to John's breath on the word "girl": we asked the engineer to put it on treble, so you get this huge intake of breath and it sounds just like a percussion instrument.

"We had to write 14 songs for this new LP, plus two for the single. It's a question of value for money more than anything else – we want to do what *we* would have liked when we were record-buyers ourselves. A 14 track LP and a separate single is unheard of in the States – there you'd have 12 tracks, and the single would just be two numbers from the LP. They're not the *same* as English record people. It's not quite that they're unscrupulous, but they'll put the singles on the LP just to fill up. It's cheating *anyhow,* but the scene is different there. The kids in America can afford to buy an LP just for a few new tracks, but here they're more choosy.

"Did you see Robert Graves and Malcolm Muggeridge on TV? Graves said this thing about his poetry. He said he has to write it. In fact, he said it was a drag, but he has to. And I know what he means. But John and I *want* to go on writing songs. Writing a song which you think great is a great satisfaction. It's one of the principles of life, I think, doing something that you think satisfying. We started writing songs as a hobby, and we still do it as a hobby. It's become a very lucrative one, I know–

but it's still a hobby.

"We'd be up at John's house, we'd just sit down, and if we'd done a song it was a fantastic feeling, just like a day's work, like you'd been to the office for a bit. This is why John and I want to get ourselves a bit more organized. If we wrote a song a day our rate of development would be so much more. If we have a day off now, we only do it if we've got to. A famous painter has got to paint but he's still knocking himself out doing it. We've reached that stage. We both want to do a million more things. You find out about a lot of instruments you didn't know already. A lot of people are doing it now – The Animals, Manfred Mann. We could have done *Yesterday* with a Philharmonic Orchestra and a lot of people would have come with us. Say we did a song a day, then we'd have too many. If we had more than we could handle we could put 14 of our *best* songs on one LP. We could go in any direction then. George Martin has done an orchestral arrangement of our songs. Some of them definitely grow by being played on different instruments. The best recording of one of our songs was Esther Phillips singing *And I Love Him*. Do you like coloured voices? Well, listen to that. She *sings* it, you see, that's the difference. I tried to sing that on the LP and couldn't for the life of me. Eric Burdon of The Animals said he never realised this was a good song till he heard Esther Phillips sing it. John and I could do an LP, say, with other people – just an orchestra playing them, new songs I mean. All these ideas which are just ideas at the moment could be great when we can put them into practice.



People like Donald Zec are stupid about our songs when they say they won't last. We've reached the point now that whether people like it or not they'll by played in ten years' time. I always feel silly saying our songs will last. What I'm trying to say is that they may not be marvellous but they're part of what's around at the moment. Zec belongs to the bigoted generation – the kind of person who'd have said to my Dad: 'Don't play jazz'.

"People like Leonard Bernstein have come up to us and said: 'Some of your songs are good'. I'd rather he liked them than Donald Zec. But it's no good trying to please everybody. Had we been frightened of what people said we'd never have put in something like that change of beat I mentioned – we've always followed our noses in things like that. And we do identify ourselves with our music. I don't mean *exactly* – some of the tragic songs about love are written when we're at our happiest. But they're still *us*. I'm sure Francis Bacon isn't like what his paintings look like – he'd be having a rough time if he was! It's generally what we *feel* that's gone into the songs – it doesn't have to be the words, it could be the beat or the melody – but it's *what's happening at the moment.*

"We're the world's biggest pinchers. But when you look at people like Handel and see what he pinched, there's nothing wrong in that. We pinch a sound here, a rhythm there – one day we *wrote* that Welsh song called *There's a Welcome in the Hillside,* actually *wrote* it! So we had to scrap that. For years John has been trying to write *Moonlight in Vermont.* On our first LP there's a complete pinch from an American song – I'd better not tell you which one. And the riff in *I Feel Fine* is also a complete pinch from somewhere. Then people hear the original song and say 'Oh, what a pinch from the Beatles!' This is what the Stones do a number of times. I don't see the harm in it. There's only a certain permutation of notes, and they've got to clash. We've got a sort of running game with the Stones to spot where we've each pinched things from. But you get pinching everywhere – in painting, in writing (you pinch things in your articles, don't you?), even in business probably: some fellow in an office will take a tip or two from *The Plane-Makers* . . . .

"Just because our records are played quite a lot, people think we started all these trends. We'd be the last to say we started the Dylan trend. We followed it. Like Beatle haircuts – we didn't start that. It just happened, and we were the first people to become well known with that haircut.

"England exploded, didn't it? I don't know when . . . In the old days, pop stars didn't smoke or swear, they wore gold lamé suits. And before John Osborne, nobody could say royalty was rubbish. Now it's all *so* down to earth it's getting stupid. And fashion, too. For a place like Woollands to do a great big exhibition "Made in England" – it couldn't have happened. England started to change and we were part of it, that's all. And the whole embarrassed thing about being a provincial is different now. We always felt funny when we first came to London about the North Country accent. In the old days we might have learnt to say 'funny', but we could go on saying 'foony'. It was the same with people like Albert Finney and Tom Courtenay. Now it has to happen in America. People in America are so like English people used to be. They liked us in America, but that's different – America has always been built up of phenomenons anyhow. Anything that's a great success, America has always taken to – unless it's Russian. Here you have to prove yourself more first.

"I'll be glad when it does level out completely. In a small way this kind of thing is almost as good as the industrial revolution. Things were probably a bit better for the industrial revolution in the long run. But this has been a bloodless revolution – a painless change. Nobody seems to have got hurt – except for the woman who wants to keep TV clean, and she's got to go anyhow. If it's bad, it will stop. At least it's *happened.* If it's wrong, I believe it never could have happened.

"Of course you get people now saying it's gone too far, they don't know where to go from here. But people who don't know what to do now are the ones who never did. So when there was a big sort of orgasm with one lot of people who wanted to get out of the rut, they went along with them. Then when the people who know what's happening (what a terrible expression, but you know what I mean), have a period of inactivity, they all do. But it's all still happening. Dylan has started so much. And The Who. They are the two great influences of 1965. They definitely started *us* thinking again – Dylan about lyrics, and The Who about backings, bigger feedback, that sort of thing. We had that feedback idea in *I Feel Fine* but The Who went further and made all kinds of weird new sounds. I suppose Donald Zec would say 'What would they do without amplifiers?' But that's as silly as saying 'If God wanted us to smoke, he'd have given us chimneys'. We haven't got chimneys, but we smoke – so what? What would the theatre be without a stage and make-up, or movies without the camera?

"We enjoyed making *Help!* more than *Hard Day's Night,* but looking back on the two I think *Hard Day's Night* was the better film. We knew we couldn't have another *Hard Day's Night* – and with the next one we want to do something even more different. *Help!* was great but it wasn't *our* film – we were sort of guest stars. I think everybody thought a little bit too grandly about *Help!* – all those glamorous locations. It was fun, but basically as an idea for a film it was a bit wrong.

I don't read as much as John does. My main thing is, I've got to be settled to read. The times I would read are on a holiday, or in bed at night. The other day I took John to the Times Bookshop. I'd been there before and bought a copy of *The Emperor Jones* signed by Eugene O'Neill which really knocked me out, and the fellow there showed me the original manuscript of *Under Milk Wood.* The great thing about the Times Bookshop is that nobody's going to bother about who you are. Well, John spent an hour there, and £150. It was a good day for the Times Bookshop and a good day for John. And painting, too: I keep meaning to get hold of someone good and commission them. It's the obvious thing to do at this stage. But there's a lot of things in life I want to sort out first, and then when I've got something different going I'd like to do something like that.

"Writing songs and performing are equally rewarding – that is, when it goes well. But the songwriting thing looks like being the only thing you could do at 60. I wouldn't mind being a white-haired old man writing songs, but I'd hate to be a white-haired old Beatle at the Empress Stadium, playing for people.

The new Beatles LP, *Rubber Sole,* will be released on 10 December. It contains 12 numbers written by John Lennon and Paul McCartney, and 2 by George Harrison. The Beatles are appearing at the Odeon, Hammersmith, on 10 December and at the Astoria, Finsbury Park, on 11 December.

ΔΕΥΤΕ ΚΛΗΡΟ
ΟΙΚΥΛΟ ΝΟΙΗ
ΓΗΜΕ ΣΑΤΕ
ΝΟΙΤΩΝ ΗΤΟΙ
ΠΑΡΑΜΑ ΜΑΕΙΕ

PERSONAL COLUMN

THE POWER BEHIND THE POWER GAME

Clifford Evans (left) with Patrick Wymark

Encouraged by the immense success of *The Plane Makers*, undaunted by the mixed reception of *Front Page Story* (you had to have experience of Fleet Street, it seems, to believe entirely in the bizarre infighting it depicted), ATV starts another series about the struggle for power on 13 December.

The Power Game will continue to chronicle the career of John Wilder (now *Sir* John), played again by Patrick Wymark. He is now managing-director of a civil engineering firm in conflict with his chairman Caswell Bligh, played by Clifford Evans. The script editor, as for the earlier series, will be Wilfred Greatorex, who has found a potent formula for presenting Organization Man, red in tooth and claw, to the television public.

"About 60 to 65 per cent of the action will take place in Whitehall and Westminster," he says, "and the rest in the civil engineering industry. Clearly, these days power resides not only in politics and in the Civil Service, but also in industry. We chose civil engineering because it is a politics-intensive industry. So much public money goes into it.

"Power is a subject which has fascinated me since I was a boy, growing up in a cotton town in Lancashire during the slump. Looking around at the conditions there, you felt strongly that the power to alter them lay somewhere else, that we were being manipulated by the people down in London."

The power behind *The Power Game* is a square, cheerful, bespectacled ex-newspaperman of 44, with hair cut *en brosse* and a name like an adman's inspiration, with subliminal suggestions of power and uplift ("Start the day with Greatorex!").

He started his television career writing intensively researched documentaries, and care for exact detail is a hallmark of his work. "I hate it when I see some glaring inaccuracy in a television play," he says. "I just feel I want to switch off at once."

He began by sketching out the general story line of the first 13 episodes, working in consultation with four advisers: two civil engineers (one an independent consultant, the other a senior executive of a big contracting firm) and two young MPs (Peter Kirk, Tory; and Brian Walden, Labour). The scriptwriters, who work in close collaboration with him, are all respected television playwrights: Edmund Ward, Peter Draper, Raymond Bowers and John Bowen. Greatorex is himself writing three of the first episodes.

He says that an occupational hazard of his job is being accosted by friends who are sure that they recognize the real-life originals of his characters. "Clearly, I've had in mind tycoons I've known," he says, "but these characters really grow out of a mixture of people. If you reproduce too closely from life, you get accused not of being too observant, but of being wildly unreal. People don't believe it.

"At the start of *The Plane Makers*, John Wilder was detested by top management in the aircraft industry. By the time we'd finished, top management wouldn't miss an episode. One day, towards the end of the series, I had a call from someone I knew in the industry. He said: 'For God's sake, lay off! One of our managing-directors has suddenly decided he's John Wilder. Wednesday mornings are hell'."

This 14th century Byzantine icon, representing "The Christ Pantocrator," is the centre of an exhibition at the Temple Gallery, 4 Yeomans Row, SW3. The icon, of exceptional quality and condition and rare for the period, is a classical example of a Classic form and style. Its exact origin is a matter for speculation, but it may have come from Mount Athos. Also in the exhibition are 60 icons, including an important group of Russian Novgorod School, and an unusual item – a Venetian icon with Arabic markings

THE NON-PUBLISHER FINDS THERE'S MONEY IN CRYING

Peter Wolfe belongs to what he describes as "the hit or bust school of publishing." He has been on his own for only three years, but in that time has had a remarkable success with a series of books and publications with titles like *The Art of Japanese Bed Fighting, Grannie's Remedies, The Awful Speller's Dictionary* and, most recently, *The Virility Diet.*

Mr. Wolfe, a middle-aged, balding man with spectacles, is not a flashy personality to look at. But when he talks and moves, it is with a surprisingly disarming and persuasive manner.

He has been in publishing since he was 16. "I knew the trade backwards" he says. "From Smiths to newspapers to the barrows and razor boys. I'm prepared to give all of them credit. A man with three parallel scars on his cheek, for instance, must be honest. It stands to reason. I learnt about them when I brought out a Beatles magazine. Six issues. Did very well. That's how I began on my own. I didn't have any money, so I started sales promotion publishing. I put ideas for books or magazines up to big companies, did all the work and handed them the product. The *Birds Eye Food Cookery Book*, and the *Bic Book of Letter Writing*, (Dear Sir, Yours faithfully and all that). Or my quarterly newspaper for expectant mothers. *Ante-Natal News* it's called. We still have that."

He was soon doing well enough to give up sales promotion and start commissioning work himself. One day he came across an American paperback called *The Awful Speller's Dictionary*, which starts with the wrong spelling and gives the right one afterwards. He cabled the author, signed him, and has sold over one hundred thousand copies.

Mr. Wolfe likes to work fast. "If we can't say yes to a book within five minutes, we don't take it." The philosophy has stood him in good stead. "After the dictionary, it dawned on me that there were thousands of awful things. And thus the Awful Series started. The *Awful Gardener's Book*, the *Awful Mathematician's Book*, the *Awful Bride's Book*, the *Awful Cook's Book*, and so on. I believe there's always an underbelly to publishing. Most of them go for the obvious, and I do the opposite. For instance I've got *Pregnant Fathers* coming out soon, and something called *Lazometrics*. You know all this thing which has gone on about Isometrics? How to develop your wrists by pressing your fingers on the top of a desk? Well my book will tell you what muscles you use when you cut the top off an egg, or take the cork out of a bottle, or sit bending and straightening a paper clip. It's a valid and useless system of exercises. We'll follow it with *Sexometrics*.

"Then of course, we had Jonathan Routh's *Good Loo Guide*. That's done fantastically well. Companies ring me up and order a hundred copies to use as Christmas cards. In fact, Routh has just been over in America doing a good loo guide for them. We'll publish that as well."

In all this activity there is no attempt at all to satisfy literary journals or pundits. "I don't send copies to literary agents or to reviewers. I don't *want* to be on the book pages. The nearest I ever came to any of that was with *A Cupful Of Tears*. Sixteen Victorian novelettes chosen solely for their capacity to make you cry. (I reckoned it was time someone made some money out of crying.) Then Marghanita Laski

Continued overleaf

continued from page 29

gave it a review. Almost the only one we've ever had. She was a bit toffee-nosed about it. She said it wasn't representative of Victorian literature. I ask you."

He will publish shortly something called *A Millionaire's Diary*. "Our first elaborate six-guinea job"—it will give you the telephone number of the airport in Guatemala (for people who want to import strawberries out of season), or tell you the name of the best hairdresser in Aleppo.

"Here, have a look at this. *Key Facts*. A complete series we'll have. Maths, English, French, History, Biology. Everything anyone needs to pass the O-level examination. And they're all on cards, not bound up like a book. We've designed them as an amalgam of the total fact requirements of the O-level exams during the last ten years. They're a really high class crib. All you do is learn them like a parrot."

Mr. Wolfe's only ambition is to carry on as he has been doing in the last three years. He has no intention of conforming to the standard English traditions of publishing and good taste.

"They're a rotten bunch," he says of most publishers. "They've got no idea of business, don't know how to sell books, and it has never occurred to them that books could be part of people's lives, instead of the part you don't read in the Sunday papers.

"Perhaps I'm a *non*-publisher; but the day I get a review in the *Lit. Sup.* is the day I pack up and go home."

BILLY BUNTER LIVES ON

The name Charles Hamilton appears on nobody's short list of great writers of the 20th century, partly because he was an execrable stylist, partly because people tend to be sheepish about confessing a taste for the execrable. But if bulk of output counts for anything, then Hamilton was a titan, *writes Benny Green,* maintaining an annual output of one and half million words for 50 years. And if vigour of characterization comes into it, then he takes his undisputed place alongside Conan Doyle and Rice Burroughs in the pantheon of modern popular art. Hamilton's reputation stands or falls on a single creation, the archetype of the podgy schoolboy, that corpulent pipsqueak of the Greyfriars Remove, William George Bunter.

Hamilton died four years ago at the age of 85, and the only man likely to dispute these facts would have been Hamilton himself. His attachment to the pen-name of Frank Richards became so ingrained that in his own mind Hamilton was one of the obscure casualties of the Edwardian era. In his 86th year Bunter's creator tape-recorded memories and impressions of an astonishing career, and when the recording engineers asked him whether he preferred to be addressed as Hamilton or Richards, the reply was, "Richards if you please. Charles Hamilton died 50 years ago".

In fact, the Hamilton-Richards syndrome represents one of the most alluring cases of split personality in the whole range of popular art. Even the autobiography, significantly of Richards, not Hamilton, was written in the third person.

Today nobody is sure what kind of early background Hamilton had. Though it seems likely that he was the son of a schoolmaster and at least possible that he was educated at some kind of private school. *Floreat Greyfriars!* the long-playing album of his reminiscences which appears on 3 December, may therefore seem to have an irresistible appeal as the answer to a thousand questions. In fact, Hamilton remained tight-lipped to the last. Though the album is compulsive listening from start to finish, there are no revelations about the early years. So far as Hamilton was concerned, life apparently began at 14.

Floreat Greyfriars! justifies its existence as a literary oddity because of its information about the genesis of Bunter, Harry Wharton, Hurree Singh, Vernon-Smith and the rest.

The secret of their sustained appeal to men of all ages is probably contained in the fact that to their creator they were real people, as large as life and twice as vital. Denis Preston, the recording executive who taped Hamilton's conversation, discovered this weird fact within moments of stepping inside Hamilton's Ramsgate semi-detached four years ago.

"He began to talk about Vernon-Smith, the Bounder of the Remove. He talked of him in the present tense, and I had the feeling that Hamilton knew Vernon-Smith was in the next room and likely to walk in at any moment. Even the meal we ate that afternoon was not a meal so much as a study blow-out. Muffins, jam tarts, cakes and two sorts of jam. Authentic Greyfriars."

In *Floreat Greyfriars!* Hamilton reveals himself as a simple old man with dogmatic opinions about other writers, virtual total recall about the early days of *The Magnet* and *The Gem,* and a kind of gentle amazement that anybody in the 1960s should bother about him at all.

"Truth imitates Art", says Hamilton, echoing Wilde perhaps without realizing it. "Fiction has to be more appropriate than real life", he goes on, and gives examples of how he heard an Anglo-Indian on a train say once, "Top of a beautiful morning" and suddenly had a mental picture of Hurree Singh complete in his head, how he read an advertisement for a quack medicine called Bunter's Nervine, grafted on to it the paunch of one relative, the spectacles of another, the ever-expected postal order of a third, and found himself with the hottest property in fiction since Sherlock Holmes and Tarzan.

Sometimes, says Hamilton, "I can hardly believe that Bunter doesn't really exist".

The truth is that Bunter *does* exist, more certainly than Charles Hamilton ever did. The renaissance began in 1947 with a Bunter hardback, blossomed into a TV series and by 1958 had broken into pantomime. By 1961, the last year of Hamilton's life, hardback sales were into the hundreds of thousands. Typically, his parting shot was a Bunter story in *The Times Educational Supplement* – in Latin. The piece had one blemish. "There was one little difficulty. 'Yarooh' cannot be translated into any language but English".

Floreat Greyfriars! will be issued by Columbia Records on Friday, 3 December at 32s.

FOR MONKHOUSE, A £15-A-WEEK INDULGENCE

Bob Monkhouse, most suave of comedians, says he has made enough money to live comfortably for a year without working. "I think I am entitled to indulge myself a little," he adds.

First indulgence is his appearance this week in an 18th century French comedy *The Gulls* at the Jeanetta Cochrane Theatre, Holborn. He will receive £15 a week.

"I am 37. When I was young and ambitious, writing for newspapers and putting captions to cartoons, I had great ideas. I was going to be a serious painter, a renowned writer, an acclaimed actor. I turned out to be a rather unimpressive actor and I found it far easier to get a laugh.

"I have spent my life pleasing people. You know, it wasn't until I was 30 that I lost my temper. Now it is time that I did something for myself. I believe I have reached a mature level of acting. I am writing the last pages of a novel – but I expect it won't be until I am 80 and living in Barbados that I start painting seriously."

A further indulgence is a £3,500 series he is filming for ABC TV called *Mad Movies,* drawing from his own £30,000 library of classic comedy films. Buster Keaton, Charlie Chaplin, Harold Lloyd, Laurel & Hardy are included.

Next year he plans a series of silent colour films using the cream of Europe's circus clowns. Monkhouse lives in St John's Wood; his house is reminiscent of pre-war Hollywood movies, wrought iron gates, pillars, marble staircase. Over the fireplace in his lounge is a painting of a sad-faced clown. It is no fun being a rich comic if you can't be self-indulgent.

At 21, Miss Chaplin steps up

Geraldine Chaplin is 21, the daughter of Charles. She has her first important film part in Doctor Zhivago, playing Tonya, the doctor's wife. These pictures by David Montgomery give a preview of her clothes, designed by Phyllis Dalton and made by Berman's. Doctor Zhivago is scheduled for a New York premiere on 22 December: it will be released in London early next year. Produced by Carlo Ponti and directed by David Lean, it stars Omar Sharif and Julie Christie, supported by Alec Guinness, Tom Courtenay, Ralph Richardson, Rod Steiger, Rita Tushingham and Siobhan McKenna

1 *woman's face changes at such a time. It isn't that she becomes plain but her looks are not quite under control. She is already at the disposal of the future that she carries within her, she is no longer only herself."*

2 *"To Yury, his old friend Tonya, until then a part of his life which had always been taken for granted and had never needed explaining, had suddenly become the most inaccessible and complicated being he could imagine. She had become a woman."*

3 *"Yury was standing absent-mindedly in the middle of the ballroom, watching Tonya as she danced with a stranger. She swept up to him, flounced her short satin train like a fish, and vanished. She was very excited."*

quotations from Doctor Zhivago by Boris Pasternak, translated by Max Hayward and Manya Harari, published by Collins and Harvill Press

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WRITERS ON RESTAURANTS 2

GODFREY WINN'S PERSONAL CHOICE: THE CAPRICE

A few weeks ago I was having my annual fast at Forest Mere, a health hydro in Hampshire, which I find extremely efficacious for my *esprit de corps,* and inevitably a discussion started among the devotees, as they supped off a glass of fruit juice or a few grapes, as to what shape and form their first meal would take when, appreciably thinner, they went back into life again.

Some people had the oddest fancies. One woman confessed that she dreamt every night of hot cross buns, oozing butter. Another said how she longed for kippers, which she never usually ordered. The males, more predictably, drooled on about crisp bacon and scrambled eggs, or a grilled tournedos and French fried potatoes.

I remained silent, relishing my own dream. That same vision which haunts me every year during my ten days' abstinence. I see, in my mind's eye, the restaurant with the deep red hangings, the crowned gilt mirrors on the walls, my favourite table in the corner, the waiters laying before me my idea of a perfectly balanced meal, nine oysters, a young grouse, as soufflé citronella to follow; while the little *sommelier,* Newman, with a great knowledge (who is as much part of the décor as Margaret, the demure, pretty guardian in black, who sits on a small prim chair outside the Ladies' Loo), bends over my table and suggests half a carafe of a Loire wine, a white Sauvignon, for the oysters, and another half of a burgundy from the Beaujolais country, a Marquisat, with the bird.

After all that orange juice, oh the joy!

But most of all I relish the welcome that all his customers, either old friends or newcomers from out of town, receive from the Caprice's *patron,* Mario Gallati, who took over this white elephant in Arlington House nearly twenty years ago. Backed in the beginning by many theatrical names, like Ivor Novello, Terence Rattigan and Jack Buchanan, he has succeeded in making the Caprice one of the most consistently patronized eating places in London. Yes, even after the expense-account Budget.

Actually, it has never had the expense-account look. You sense that the majority of the customers are paying out of their pocket. You will often find elegant women like Fleur Cowles there, who despite her increasingly successful career as a painter and writer, still finds time somehow to sustain the one authentic salon in London, for all the arts, and uses the Caprice as her local for lunch.

In the evenings you will see many tables occupied by stars like Laurence Harvey, eating after the show, or family parties, like Lord and Lady Shawcross, with their children having their last fling before going back to school.

And Mario tells of the day when two young men with two attractive young women asked for a discreet table tucked away at the unfashionable end of the long room, and it was only when, the day's rush over, he was able to accept an invitation to have a liqueur with them, that he suddenly realized one of the quartette was Princess Margaret.

Naturally it pleases him that the Snowdons still come often to his restaurant. But what pleases him even more is that in his eyes – and are there any shrewder eyes than those of a first-class *restaurateur?* – the princess's husband has not altered by one iota in his manner.

"But then, the big people are like that," Mario says. "They are always the easiest to serve. They never complain, even when they have to be kept waiting for a table."

Another of his favourites, though he admits to having none, is that outsize character Mr Nubar Gulbenkian, who has recently set on record that he considers the Caprice has the best service in London.

I echo that, though I also have a soft corner in my stomach both for Claridges and the Savoy Grill, and I am sure the reason why the service is so friendly without ever being subservient, is that everyone takes their tempo and their tone from the *maître,* now in his seventies, though he looks 15 years younger, who comments cheerfully:

"You go on and on, and hope that some day someone will notice you are alive."

Nothing is too much trouble for him. He has even designed his own table glasses, with sturdy bases but delicate lines, a combination that is, in a way, symbolic of the cuisine, which is surprisingly reasonable by West End standards today.

For instance, the two wines which I enjoyed the other night are priced at 25s. a bottle, and as I sat there, relishing them in turn, I had the pleasure of chatting with the *patron* and asking him what he considered was the main ingredient, not so much for initial success as for sustaining a really high standard across the years.

He answered promptly. "In a really good restaurant, all the soups are freshly created. Nothing comes out of a tin."

"Do many restaurants use tins of soup today?"

"I am afraid so."

"You can get a most excellent *bisque d'homard* from Fortnums," I challenged him, adding truthfully, "We serve it at home and I swear it is undetectable."

"I had to pay twelve-and-six a pound today, in the market, for lobsters, but it was worth it for the soup," he said simply.

Then there was silence, as I thought how it all began.

His father was a shoemaker in Broni, near Milan. The boy Mario started work at eight. By the time he was thirteen, he had travelled as a waiter all over Europe, and it was from Nice that he took the final plunge, and came to England, completely alone, without links or friends. He found himself digs in Charlotte Street, and later was to marry the daughter of the house, a handsome, buxom woman who looks like an opera star in retirement.

The boy Mario's first job in England was for 5s. a week, as general factotum to a family in Bayswater. It was the only way to learn the language, he explains. Later he continued his apprenticeship at the Hotel Cecil, the Savoy, Romano's in its heyday, till eventually he became the very popular manager of the Ivy at the height of its theatrical glories.

By this time, both his children were growing up; both, too, to distinguish themselves in their own way. The son, Frank, achieved the rank of lieut-colonel in the Intelligence, in the war, and is now a most successful company director on the Continent. The daughter, Mary, has produced many books, including a novel of real substance, *The Silver Bow.*

The Gallatis are a devoted family and their closeness has set its mark upon the restaurant itself. For the father, in turn, regards every member of the staff as his own family. And his customers, too!

I am certain myself that that is the definitive reason for the Caprice's very special charm.

Ben Carruthers is 29. He has been an actor for 10 years, his face known but almost forgotten since his lead role in *Shadows* when he was only 20. After his success in that film, he could have gone to Hollywood and become "a canned star." Instead he stayed on in New York until the market fell out of independent feature films, and his friends began to leave. "It's a complete myth that you have to be in New York to 'make it'" he says. So two years ago he came to England. "I had a hunch about England. I came here because I felt it was waiting for me. Now it's my home. I get by pretty well with a name like Carruthers. People sort of accept me."

He has just completed an independent feature called *Scruggs*. Budgeted at under £50,000, starring himself and Susannah York, it is photographed by Raoul Coutard, directed by 21-year-old David Hart, and will be seen sometime in January. The film tells an improvised story about a "poetic gangster who spends half his time trying to 'defrock' himself, until he meets a girl so fascinated by his guns, coshes, and fast driving, that she forces him back into the play."

Ben Carruthers now hopes to direct his own film, for which he has already written the script. "It's about an American film director called Count Downe, who comes to London to direct a Vampire film. He is a vampire. You carry on from there."

Photograph by David Montgomery

Anatomy of a musical

Currently Lionel Bart's Twang!! is going through a period of rewriting and walking out. But it's not the first show to suffer from a clash of temperaments and talents. A year ago, in America, a musical called Kelly ran into even more spectacular trouble before opening and closing on the same night. LEWIS LAPHAM reports on every stage of this classic backstage drama

Photographs by Henry Grossman/Curtis

Ella Logan, a star of Kelly, was fired before it opened. It was to have been her triumphant return to the stage . . .

ACT I

The first rehearsals took place in an old theatre on the seventh floor of the New Amsterdam movie house at Broadway and 42nd Street. Herbert Ross, the director and choreographer, sat in a wooden chair placed on an old burlesque runway. Although he was well-established as a choreographer of television shows and Broadway musicals, *Kelly* was the first musical that he had ever directed.

During those first weeks, gradually giving substance to his visions of space and movement, he seldom raised his voice, preferring to speak to the company with light sarcasm. His horn-rimmed glasses and the deep lines in his gentle face gave him the appearance of a university professor.

"You're doing this like a bunch of drunken old ladies, for heaven's sake," he would say to the dancers or, "Don't just sit there like an Equity member, Leslie, *react*."

Moose Charlap and Eddie Lawrence attended every rehearsal, both of them pacing nervously up and down the aisles, watching their play from different angles. They had written *Kelly* five years before, in nine days and nine nights of fierce inspiration. They had been unable to get it performed, however, because the producers to whom they brought it had wanted to make unacceptable changes in the script.

Conceived as an ironic farce, the play concerned a young Irish immigrant (Hop Kelly) who, before the opening curtain, has tried and failed in three attempts to jump from the Brooklyn Bridge. The action takes place along the Bowery during the late 1880's.

A sarcastic and cocksure youth, Kelly had offered to jump from the bridge in a moment of braggadocio. A group of gamblers

took him up on the offer and squandered large amounts of money on his three losses of nerve.

As the play opens the gamblers are ready to bet on him once again, but this time, to insure their investment, they intend to make him party to a fraud, by means of a complicated scheme to throw a dummy off the bridge. In his first appearance on stage, however, Kelly sings a soliloquy in which he reveals hope of regaining self-respect by honestly risking death. The dramatic action depends on the ensuing conflict between Kelly and the gamblers.

At various intervals the characters pause, in the tradition of Berthold Brecht, to sing songs intended as commentaries to the audience. These dealt with such themes as social injustice and the falsity of romantic love.

Both Lawrence and Charlap thought of the play as an artistic statement about modern life, not as a Broadway entertainment. They were thankful that in Susskind and Melnick they at last had found producers with the courage to present such a play.

"Those other guys," Lawrence said, referring to other producers, "wanted to change the kid into some kind of knight in shining armour, like a crummy love story."

A man in his early 40's, Lawrence had a cold and self-contained manner, as if he never quite heard what anybody said to him. Although known principally as a nightclub comic and as an author of comedy sketches for television, Lawrence had also studied painting for four years after the war with Ferdinand Léger in Paris, and he believed that an artist's work was inviolable. *Kelly* was his first full-length play.

Charlap, more excitable and intense, had composed the music for three Broadway shows, among them *Peter Pan*. A small man, almost bald, he walked with a bouncing gait and spoke in a quick and husky voice, generally accompanied by violent chopping motions of both hands.

On the afternoon of the third day, Daniel Melnick came confidently forward out of the gloom of the darkened theatre, his overcoat draped across his shoulders. On his way across the stage he paused to kiss two chorus girls lightly on their foreheads. Under the overcoat, the collar of which was trimmed in fur, he wore a double-breasted cashmere sweater with suede buttons.

"Ask any question you can think of," he said, introducing himself. "With any luck you will be able to write a textbook on how to produce a play in the American musical theatre."

Although Levine had contributed the major amount of money, he had entrusted the production to Susskind and Melnick. Levine had been brought into the venture by David Susskind and Daniel Melnick, Susskind's partner in his television enterprises, and between them they had raised $450,000 for the play's production, a sum they then thought adequate to the purpose. Of that original money Levine put up $250,000; Susskind and Melnick persuaded a small group of investors to put up another $150,000; and Columbia Records, in return for rights to the record album, had advanced $50,000. None of the producing partners had ever before attempted a Broadway musical.

At the age of 32, Melnick had been Susskind's partner for the past year in Talent Associates Paramount Ltd, a company that packages and sells television shows. Of Lawrence and Charlap, he said: "Eddie and Moose, of course, are insane."

He intended the remark as a high compliment, meaning to suggest that the richness of their talent surpassed the understanding of ordinary people.

Susskind appeared later that evening. He wore an old raincoat and walked with the rolling gait of a sailor or a prizefighter. "We're not remote, entrepreneurial figures," he said, "we're gutty, rich, virile, accessible." Laughingly he remembered the numerous auditions for prospective investors, many of whom had been confused by the unconventional aspects of the play. "Overbred society people," he said, ". . . the critics had not yet told them what to think."

The Cort Theatre, a week later

At the end of the rehearsal on Thursday night, Ross, Melnick, Susskind, Lawrence and Charlap gathered in the 11th row to consider the possible elimination of two songs.

"Let's be realistic, gentlemen," Melnick said, "it's not coming off, and we cannot hold on to the dream."

As soon as Charlap understood the intent of the conversation, he began to twitch nervously. Susskind put his arm around him, seeking to comfort him.

"Moose, Moose," he said, "stop that nonsense. Nobody's going to hurt you."

"I won't cut it," Charlap said, "I'm sorry; I simply won't do it."

So saying, he got up and walked out of the theatre.

The rehearsals proceeded without incident for the rest of the week, and on Sunday the cast presented a run-through of the entire play for an audience of about 100 friends and relatives. The friends and relatives did not laugh much, nor did they applaud in a way that could be thought heartening.

The audience's lack of enthusiasm had a depressing effect on Ross, who sat slumped in his seat in the last row, his face in his hands.

"There isn't a page of dialogue that works," he said, "not a line."

Melnick, however, managed to interpret any apparent failure as an inconsequential illusion. Of the audience's response on this occasion, he said:

"They're interested. They're intrigued, but they're too respectful, like it was a poetry reading or an evening at the Ninety-Second Street Y.M.H.A. The love scene is too honest."

Much later that night, after long and involuted conversations in the men's room, everybody agreed that except for a few minor troubles in the first act, the play was in remarkably good shape. Ross, having regained his composure, expected slight changes in Philadelphia. "Maybe we could cut twenty minutes," he said, "nothing's so good that it can't be cut."

"The wonderful thing about this show," Melnick said, "is that everybody is working together. There is none of that terribleness, that viciousness, those cliques common to most musicals. What we have here is a unity."

En route to Philadelphia, 22 December 1964: late morning

The talk in the car, a long Cadillac with two telephones, devolved largely on deals; for books, movies, plays, people, television rights and common stocks. Joseph E. Levine, his hat placed firmly on his head, his hands spread motionless on his knees, sat on the back seat with Susskind. Melnick sat in front with the driver. They talked with the largesse of Monopoly players exchanging railroads and utilities.

Levine was in a contented mood. His most recent film had opened the day before in New York to rave notices and was expected to gross several million dollars at box offices across the country. For a man who had started out in Boston 59 years ago with no money and no prospects, and who had, among other things, sold plastic statuettes of Daddy Grace on the streets of Harlem, Levine had come a long way.

THE CAST

JOSEPH E LEVINE . . a film mogul
DAVID SUSSKIND . . a television producer
HERBERT ROSS . . an accommodating director
MOOSE CHARLAP . . a composer who believed in art
EDDIE LAWRENCE . . a playwright who admired Berthold Brecht
DANIEL MELNICK . . friend and partner to Susskind
DON FRANCKS . . a leading man who hoped to be discovered
ANITA GILLETTE . . an ingenue
ELLA LOGAN . . a leading lady
EILEEN RODGERS . . an actress who cried
JESSE WHITE . . an actor who complained
NAN DORFMAN . . a trusting press agent
MEL BROOKS & LEONARD STERN . . comedy writers for television
FRED SEGAL . . an advertising representative who felt sorry
A MAN ON A BULLDOZER
MISCELLANEOUS dancers, singers, attorneys and other theatrical figures

As the car moved slowly through the Lincoln Tunnel, Melnick explained that they might have trouble selling tickets to *Kelly* because Don Francks, in the lead, was an unknown name.

"He's not a star, Joe" Melnick said, "in Kansas they never heard of him . . . Jesus, what am I talking about, Kansas . . . they don't know him on Forty-Second Street,"

"So I'll give him three pictures," Levine said.

Susskind reminded Levine that he was to appear the following week on Susskind's television show, *Hot Line*, together with Isaac Stern, the violinist, and Risë Stevens, the opera singer.

"It's a classy guest list, Joe," Susskind said, "you could talk about *Kelly*."

During the rest of the trip Susskind seldom spoke. Levine and Melnick, however, continued to talk about money. Levine said he had just bought the movie and television rights to Romain Gary's new novel, *The Ski Bum*.

"Did you read the book, Joe?" Melnick asked.

"What do you mean, did I read it? I didn't have to read it. I bought it."

As the car approached Philadelphia, edging through the suburbs on the north side of town, Levine asked a series of questions about *Kelly*. Being a novice at producing for the stage, he wanted to know about costs, renting theatres, unions, advertising pro-

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cedures. At the end of this conversation, by way of a joke, he asked, "So when do we close?"

Everybody laughed at that, and Levine said that no matter what happened on Broadway, he would make the play into "a helluva movie."

ACT II

Philadelphia, the Shubert theatre, the following night

The run-through required the better part of two days. The revelation of the sets and costumes inspired Susskind and Melnick to elaborate compliments. "Smashing, Freddy, absolutely gorgeous," Melnick would say to Wittop. "Ravishing, Oliver, perfectly ravishing," Susskind would say to Smith. The sets had cost almost $100,000.

Because several scenes took place on the Bowery, in a lower-class milieu, many of the costumes, which cost another $90,000, had been made to look poor. "They look so good," Melnick said, "as if they came from an Army-Navy surplus store for $3.98."

"My rags are silk chiffon," Wittop said, "otherwise they wouldn't float that way. The idea is poetic dirt, not just a dirty look."

Charlap and Lawrence, however, disapproved of both sets and costumes. They would have preferred a bleak stage and abstract sets, something more in the tradition of Berthold Brecht.

"This is too real, too materialistic, too rich," Charlap said. "The imagination droops, and suddenly you're competing with *My Fair Lady*. In East Germany they would understand how to do this play."

"Well, if it's a stiff," Lawrence said, "we can always charge admission to let the people see the sets and costumes."

Ross, although pleased with the visual effects, worried about the music. He wasn't happy with Sandy Matlovsky, the conductor, and he thought some of the orchestral arrangements lacked style. Matlovsky had been hired at the insistence of Charlap, partly because the two men were friends and partly because Matlovsky had conducted the first New York performance of Brecht's classic *Threepenny Opera*.

Upon first hearing the orchestra play a dance number called *Tough Neighbourhood*, Ross said, in an aside to Susskind and Melnick, "That's the worst thing I ever heard . . . it's as if they never saw the parts and telephoned it in!"

In a louder voice, to Matlovsky, he said, "Stop it, Sandy, stop it, I'm sorry, but I want it my way, now . . . it's just terrible."

The rehearsal ended. Ross and the two producers then summoned their authors to a meeting in the basement of the theatre. They had begun to suspect that the character of Hop Kelly was not sufficiently sympathetic or heroic. Earlier that day they had decided to ask Lawrence for three new scenes and Charlap for at least one new song.

Although the authors agreed to these requests, they did so with heavy reluctance, doubts obviously beginning to cloud their minds. When they had left, Melnick said, "You've got to be a Jesuit or a rabbi to justify all the changes and satisfy the emotional needs of these people . . . Authors are like children."

Susskind thought Lawrence and Charlap ungrateful for his and Melnick's advice.

"They ought to be down on their hands and knees for all the creative collaboration they're getting," he said.

The same, three nights later

Levine, who had gone back to New York after a press conference that first day, returned to Philadelphia for the first preview. He watched the performance from the back of the theatre, leaning against the rail behind the last row of seats, together with Susskind, Ross and Melnick. They watched the audience with the fascination of children looking at lions and tigers in a zoo.

Charlap and Lawrence stood off to one side. Of all the people in the theatre they were the ones who most enjoyed the show. Lawrence, who had bought a new tie for the occasion, carried his script under his arm. He laughed at all the jokes and listened complacently to the songs.

Charlap, more nervous, paced excitedly back and forth.

"They (the producers) complained that the book doesn't hold," he said. "Well, it holds, it holds like nothing you ever saw before."

The audience, however, reserved its warmest applause for the sets and costumes. If the customers had arrived discussing Christmas or the weather, they left talking about the same subjects, except for a sympathetic lady in a veil

David Susskind, co-producer of Kelly, pays a benevolent visit to the chorus girls backstage

who, expressing the majority opinion, said to a friend on her way through the lobby:

"I feel sorry for the cast."

Ross, Susskind and Melnick walked back to the Barclay Hotel in the rain, all of them trying to think of something reassuring to say.

"I know it's there somewhere," Susskind said.

"I hope we don't get good notices," Ross said. "Eddie will be more difficult if we do . . . it's a question of major rewriting."

"At least we now know the things we thought were bad are really just as bad as we thought," Melnick said.

An hour later, at the Variety Club, a bar frequented by travelling actors, the members of the cast comforted themselves with Scotch and variations of the maxim that Philadelphia audiences are always wrong. They ignored the Christmas tree and the messages of good cheer pasted on the walls.

"In Philly," somebody said, "they hated *West Side Story*."

"If they liked it," said somebody else, "then we'd really be in trouble."

The Barclay Hotel, the morning of 29 December

In a room overlooking Rittenhouse Square, Ross, Melnick and Susskind sat staring gloomily at the Philadelphia newspapers scattered on the floor.

The play had opened the night before, and the reviews were mixed. The Philadelphia Daily *News*, the least important of the local papers, thought *Kelly* "a thing of quality . . . rowdy in humour and blessed with memorable music and engaging dance." But the critic for the Philadelphia *Bulletin* spoke of "a tedious story torpedoed by indecision and the easiness with which it is led up blind alleys." He described Hop Kelly as "a one-dimensional oaf." The producers chose to believe the worst of the reviews.

"This show is an accumulation of non sequiturs," Susskind said, "for a hero we have an oaf, a passive iconoclast, a whiner, a cardboard social protest. There is self-pity implicit in his every speech and move."

"We have to get a line to the story," Ross said, "and then try to fill in the motivations. It happens all the time, just a matter of making the kid heroic."

After an hour of anguished conversation, they decided to move a successful dance number from the second to the first act and to insist that Lawrence write whatever they told him to write. They also wanted to cut the opening soliloquy, a song for Francks called *Ode to the Bridge*.

Charlap and Lawrence, accompanied by Matlovsky, the conductor, arrived about noon.

Susskind began by reading aloud the sentence of the review about "a tedious story torpedoed by indecision." He then said, "Eddie, I agree with that review 100 per cent."

Lawrence merely stared at him, saying nothing, his mouth drawing into a stubborn line.

Daniel Melnick, co-producer, was always referred to by Ella Logan as "the smiling killer"

Charlap and Matlovsky looked at the paintings on the walls.

To interrupt the awkward silence, Melnick brought up the subject of the ode to the bridge.

"It's no good, Eddie," he said, "it's Götterdämmerung."

"Of course, like a bad poem," Lawrence said, "that's the whole point of the joke."

"Eddie," Susskind said, "it's a humourless rumination."

"I think it's funny," Lawrence said, "and my friends all think it's funny."

"Your friends are wrong, Eddie," Susskind said.

"I'm not willing to give it up," Lawrence said, "at least not for now."

At that, discouraged by the inflexible expression in Lawrence's face, the producers dropped the subject. They proceeded to the faults in Hop Kelly's character.

"You've got to make the kid more lovable, Eddie," Ross said, "We've got to understand why the girl loves him."

"Have you got that, Eddie?" Susskind said. "Get to the love."

Lawrence then read the three new scenes that he had written over the past two days. The others listened in noncommittal silence. When nobody said anything, Lawrence said, "I don't know what I'm writing any more."

"Eddie," Susskind said, "don't talk like that. You've got a hero, you've got a mission, you've got enemy forces."

"Next time," Lawrence said, "we try out in Hudson's Bay. They haven't seen an actor there in thirty years."

Having thus disposed, at least temporarily, of the writing problems, the producers turned their attention to the music. To Matlovsky, Melnick said, "Sandy, let me level with you. I'm not comfortable, I'm worried, I don't think we're on top of the music."

"It's not the kind of music that plays itself," Matlovsky said, "the score is like a dead animal."

"We've got to have the result, Sandy," Melnick said.

From Charlap the producers also wanted a second new song, this one a ballad for the newly lovable Hop Kelly.

"It should be a song of self-revelation, discovery, recognition," Susskind said, "the *I've Grown Accustomed to Her Face* of our show."

Although Susskind and Melnick wanted to put all these changes into effect as soon as possible, Ross refused to let them give the new material to the actors until later in the week.

"Don't mess around with these people, Danny," he said to Melnick, "they're tired. I'm not going to see the show for the rest of this week, and I don't care what happens on stage. This is only Philadelphia. Who cares what happens in Philadelphia?"

As the meeting adjourned, just after two o'clock, Lawrence permitted himself a last wistful remark: "I liked my own show better. It was intimate and small, and now I see it turning into a lavish Broadway spectacle."

"Eddie, there's a big hit here," Susskind said. "This is the show you intend to write."

"I hate it," Lawrence said.

The Barclay Hotel, the morning of 5 January

The new material had proved as disappointing as the old. The audience on Monday night laughed weakly at the new jokes and failed to demonstrate any additional sympathy for the new Hop Kelly. Susskind, informed of this disappointment on the telephone to London, demanded improvements; Levine called later in the day from New York giving similar instructions.

Sitting in the same chairs as on the previous Tuesday, Ross, Melnick, Charlap and Lawrence shared a common anxiety. They felt a need for strong and decisive action. Ross, who looked cold and tired, sat with his hands concealed in the sleeves of his sweater.

"I have something very dramatic," he said, ". . . it's Ella."

Nobody said anything. Ella Logan had last appeared on Broadway in 1947 as the lead in *Finian's Rainbow*, and her role as mother of Hop Kelly was to have served as the vehicle for her triumphant return to the stage.

"She's so vulgar I can't stand it. She's hurting us, and she will definitely have to go."

"She's a cancer," Melnick said, "a Trotskyite."

Both Charlap and Lawrence, surprised by this suggestion, pointed out that Miss Logan was the nearest person they had to a star, that so far she had received the loudest applause, that many tickets had been sold because of her name, and that, without her, the already small business at the box office might diminish even further.

"That's a chance we must take," Melnick said. "If she were fabulous, we might not have the guts to get rid of her, but her part is irrevelant. We can give her lines to the father."

"You get a lot of laughs with

Don Francks, the unknown leading man, with Joseph E Levine: "So I'll give him three pictures"

the mother," Lawrence said.

"Two laughs, Eddie," Melnick said.

"Nobody understands my jokes," Lawrence said.

Without further argument it was agreed to do away with Miss Logan: Melnick said he would tell her on Wednesday night after the performance. Then, taking advantage of this new surge of self-confidence, he telephoned Nat Dorfman, the press agent.

"Nat, Nat sweetheart, I'm very disappointed in you . . .I'm unhappy, Nat. The word of mouth is not good enough. Not enough people know that we have a very exciting show. Nat, I'm not interested in sympathy. Nat, I want it on the radio."

The Variety Club, Wednesday night

The miasma of collective depression settled, like a mist in a swamp, along the bar. The members of the company exchanged rumours, saying that a screenwriter from Hollywood (some said it was the man who wrote *The Carpetbaggers*) would come east to rewrite the script. Others said that after Boston the show would travel to Toronto in hope of gaining additional time in which to make improvements.

Anita Gillette, a small, brown-haired girl with large, soft eyes, sat at a table among several dancers. To Tony di Vecchi, a dancer who kept his money in his shoes, she said, "Tony, am I on the way up or the way down?"

"If it's a big hit, honey," he said, "you're on the way up."

At around midnight Don Francks passed silently and wonderingly through the room, a riding crop under his arm and his familiar black notebook clutched in his left hand.

As the character of Hop Kelly gradually became sentimental, Francks's performance became less convincing. This confused and alarmed him, and so, on this particular night, leaving the Variety Club without saying more than a few words to anybody, he went back to his hotel room and wrote of his disillusion in his usual cryptic style. (The relevant entry in his notebook later read: "Thank you for your plastic flowers; thank you for your rubber fern . . . the bubbles in my pink champagne have burst.")

On his way out of the bar Francks smiled bleakly at Charlap, who, with his wife, sat drinking in the corner of the room under the Christmas tree. Charlap was brooding about the transformation of the play and the arguments won and lost with producers.

"The job of the creative man," he said, "is not to let the money men vitiate his work."

And then, growing more excited with the liquor and the late hour and the enormity of the injustice he felt inflicted upon him, he quoted at random from the work of Ezra Pound, savagely cutting the air with his hands and mixing up the verses of several poems.

"O helpless few in my country," he began, "O remnant enslaved, thwarted against the systems . . . Go my songs . . . I have weathered out this storm; I have beaten out my existence."

Ella Logan came in at about 2 a m. Round-faced and sly, a woman in her early 50's, she wore a Hawaiian blouse and looked around the room with the exaggerated melodrama of a conspirator in a Shakespearean play.

Talking softly among her supporters in the corner of the bar opposite to Charlap, she reported Melnick's visit to her dressing room. That night, she said, he had come to her and told her that her part was being reduced to five lines in the first act and six lines in the second. She interpreted this manoeuvre as an attempt to humiliate her and thus oblige her, for reasons of her own pride, to quit the show. If she quit, the producers could say that she had violated the contract and therefore they were under no obligation to pay her.

"But I ain't moving," she said. "I told him very politely I'd

continued overleaf

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speak to my lawyer, and I ain't moving."

Philadelphia, the Lu Lu Temple, Thursday afternoon

Ross had called the actors together for a line rehearsal in the grand ballroom of the Masonic Temple down the street from the theatre. Halfway through the third scene in Act 1, Jesse White, an actor in the role of the principal gambler attempting to corrupt Kelly, slammed his script on the floor and addressed Eddie Lawrence.

"How can I say a *line* like that, Eddie, for God's sake. What does it mean?" he said. "It stinks. It's not funny. If we go to Boston with this stuff, the critics will kill us. We keep hearing that you're going to write new material, but all you do is bring the same old stuff, warmed over. I'm out on the stage and nothing happens."

"If you don't like it," Lawrence said, "you can quit."

He then stood up and walked stiffly from the room, his script under his arm, his mouth set in the familiar obstinate line. He was followed by Eileen Rodgers, again in tears.

"I can't stand the screaming," she said.

Waiting for the rehearsal to resume, Ella Logan, now frankly outspoken about the faults of the production, whispered to a dancer that Ross had lost control of his actors.

"Too many ears," she said, "Herbie has too many ears . . . There's something frightfully fishy going on; you can't trust anybody around here. With most plays you never see the producers but these guys do everything but come in rehearsal clothes." From that moment on she was always to refer to Melnick as "the smiling killer."

When the company again assembled for the reading, Ross and Melnick both made short speeches, seeking to reassure the actors. "I know the script is bad," Ross said, "but changes will be made. You must not deteriorate under the emotional strain. It's rough, but that's why we are out on the road."

"At this critical moment," Melnick said, "we must not lose faith in Herb. We cannot behave like animals, snapping and snarling to protect individual interests. All of us have to recognize one thing. Eddie may be a son of a bitch, but he's *our* son of a bitch."

He went on to tell Miss Logan that she was a destructive influence, and he asked her to please cooperate.

"If the show's a flop," he said, "we'll all go back to television."

"You'll go back," Miss Logan said. "Some of us belong in the theatre."

The Shubert Theatre, the next day

Lawrence came to the theatre shortly before noon, expecting to watch the actors rehearse a scene that he had written the previous night. Despite his objection to the producers' intentions he had agreed to more revision.

Before he arrived however, Ross, acceding to the actors' requests and to his own intuition, had discarded the scene. Instead of following the script, he was conducting an experiment in improvisation, asking the actors to invent their own lines.

As Lawrence entered from backstage, a small, precise and well-dressed figure, he saw Ross sitting among four or five actors on folding chairs, all of them staring expectantly into the rafters.

"I would like you people to say anything that comes into your heads," Ross was saying. "Don't worry about what it means; just respond to whatever is said to you."

Lawrence listened incredulously to the ensuing dialogue. After he had heard a minor actor say, "I don't know how the kid is going to jump off that monster and live," he walked out.

A few minutes later, however, he could be heard shouting at Melnick in the lobby.

"This is a disgrace," he said. "These lines will never reach the stage, never. This is sentimental slop. This is abominable."

"If you think Myrrh is expensive what about the crazy price they're asking for Frankincense these days?"

Although his exact words were not distinguishable, Melnick's voice, much softer, could be heard mumbling appeasement. When he returned to his seat (Lawrence had again withdrawn to his hotel), Melnick was handed a telegram from an associate in his New York office.

NOTES FROM THE IVORY TOWER. WORD IN NEW YORK IS KELLY BIG HIT. TEASERS UP. LOOK GREAT. HAVE SEEN ADVANCE SUNDAY AD. SENSATIONAL.

The telegram partially restored Melnick's self-confidence. Never again, he said, would he produce a musical comedy under the conditions now imposed on him. He particularly resented the contract he had signed with Lawrence and Charlap; under its clear, Dramatists' Guild terms not a word of the script could be changed without their consent.

Although conceding that Lawrence had seemed a little upset just a few minutes before, he nevertheless thought that both authors would listen to reason at the meeting scheduled for that evening in his hotel room. What with all the money involved, and the chance for a hit, he could not imagine that reasonable men would argue about a few lines of dialogue.

"For five hours I'll listen to the charade," he said. "I'll let them catharsize.

"They'll go along. We'll all be happy together in Boston."

INTERLUDE

Lawrence and Charlap never went to Boston with the company. On Friday, 8 January, the same night that Melnick predicted reconciliation, he received a second telegram, this one from the authors' lawyers, threatening "appropriate action" if he and Susskind continued to permit unauthorized changes in the script.

Susskind returned from London on Monday, 11 January, and rescinded the decision to abandon Miss Logan. Lawrence accordingly proceeded to write her part back into the play.

Lawrence's third and last revision went into the play on the evening of Tuesday, 12 January, Although satisfactory to the authors, it failed to encourage the producers. Later that night they confronted their authors in the Barclay Hotel and presented an ultimatum. Melnick reported the substance of the conversation at breakfast.

"We told Eddie he was written out, that he was dry and had reached a dead end. The hero is still a petulant, mean and whining kid. We told Eddie he needs help, another writer."

Lawrence refused the offer, still maintaining that the character of Hop Kelly should be hostile, an anti-hero that the audience comes to admire despite his unattractive manners.

On Friday, Melnick reported that he and Susskind were determined to do whatever they wanted to do with the show, even if it meant getting rid of Lawrence and risking trouble with his lawyers. The play had continued to suffer at the box office, and they had been obliged to raise another $100,000 *to pay the show's expenses, first to Boston and thence to New York.*

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Cossack Vodka looks at people behind the limelight

MAURICE BINDER

American with a title

HE'S a self-effacing man. His voice is so soft that his frequent wisecracks cause the listener to do a double take. It takes a while to determine that he's done the titles for at least 30 films and more television ones. "Did you see the *Espionage* series? I did those. No, I can't remember all the TV shows I've done".

His voice is quiet but his movements are not. He constantly dashes about the flat, moving from one room to the next. He points to a painting and discusses the artist. Talks about a piece of furniture and its designer. He pours drinks, lights cigarettes, keeps moving, Maurice Binder is camera-shy.

Maurice Binder is used to being *behind* a camera and finds it difficult to suddenly be in front of one. So, he quite unconsciously begins to art direct photographs of himself. He catches himself doing it, apologises and promptly makes another suggestion. Binder laughs a little and shrugs "That's what comes from being in the advertising business for so long!"

For a man who started off wanting to be a naval architect, for a boy who wanted to design ships, it does seem odd that he spends his time designing titles for films like *Dr. No* and *Thunderball* and *Arabesque*.

He was one of the original sound effects men in American radio and from there moved to Macy's Department Store where he handled photography and wound up as their youngest executive. He was then eighteen years old.

The war interrupted things and afterwards he ended up in California working for Columbia Pictures. He designed advertising posters for films like Rita Hayworth's *Gilda*, then drifted in to doing titles for the films as well. "They're related, you know!" He became Art Director.

Suddenly, Maurice Binder was a travelling man, spending more time in Europe than anywhere and rushing back and forth between Paris and London. "When you've got an apartment in New York that you never see, clothes in Paris and Rome that you never get to wear and paintings in California you can't look at, you have to reach a decision." He has settled on London. "As permanently as a movie man can" he laughs.

He says "Britain is the most exciting place to be. Things are happening here, life is changing. But" a pause "you can still control your life. Sure, the pace is faster than it used to be, but you can make your own pace". He sighs "In New York you get the feeling that if you slow down, the whole city will crumble around you". So he chooses Britain. Because it's more civilised. Because people make their own decisions.

Binder says Britain is an individual's country. And it shows up in everything. People make their own choice. About what they read, wear, see, listen to. Even about what they eat. And drink. People drink vodka now. Cossack Vodka. Because it's a good clean drink. Cossack Vodka because it has enough individuality to mix well with everything. Cossack Vodka because it's new enough to be *chosen*. Because it's *not* a traditional drink. Cossack Vodka because it belongs to today.

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HOUSE

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"It's incredible," Melnick said, "that guys like Levine and David and myself can be frustrated . . . wrecked . . . by these small-time maniacs . . . I mean, it's unheard of, fantastic . . . The time for pleasantries is past."

On 16 January, Lawrence and Charlap left Philadelphia. The next morning Charlap telephoned from New York and said that he and Lawrence were through with Kelly.

"It's not our show anymore," he said, "it's tenth-rate television jazz."

He reported that on Friday his lawyers had filed a demand for arbitration of the dispute. Levine has come to a meeting that night and there had been an unpleasant scene.

"The whole thing was like a sordid German movie," he said. "Levine shouted a lot. He wanted to know who the hell did we think we were, for Chrissake, Shakespeare and Beethoven? So I made a speech, sforzando, triple f's, and told them all they really cared about was money, and they didn't care what they put on stage as long as some sucker paid $9.90 to see it . . . These men are not human beings to me any more, they're beasts. These are the men who will blow up the world."

On Monday, 18 January, while stage-hands were hanging the scenery in the Shubert Theatre in Boston, Lawrence and Charlap asked their lawyers to seek a court order that would prohibit the producers from bringing the show to New York.

ACT III

Boston, the Shubert Theatre, Wednesday, 20 January

The tedious, familiar business of a dress rehearsal with stage-hands, lighting crew and orchestra began at one p m. The play was to open that night for what was scheduled as a three-week engagement.

The cast already had learned a new opening scene written by David Goodman, a comedy writer and a friend of Melnick's, who had secretly been with the show for almost a week. The new scene introduced Hop Kelly as a frankly sentimental Irish kid trying to make a success of himself. Whereas in Lawrence's play the boy had been booed and jeered at by a crowd of townspeople when he first came on stage, he was now welcomed with friendly cheers. His father proudly announced him to the people milling around on the Bowery as an idealistic young man. The father's line read: "Clear the road for Hop Kelly, clear the way for the hero of the world."

Melnick, sitting in the middle of the theatre with Ross and Susskind, explained that the tangled affairs of the production had assumed "nightmare proportions."

In order to forestall the authors' demand for arbitration he and Susskind had sought and won a temporary stay in Supreme Court in New York. This stay would postpone the court hearing until the following week. Throughout the rehearsal he was called away to the telephone, presumably to talk to lawyers, and he begrudged the time thus wasted. "The worst of all this," he said, "is that it prevents me from doing the creative work on the show."

Both he and Ross thought that the new scene, together with some other dialogue supplied by Goodman, immensely improved the character of Kelly.

"Until I heard these new lines," Ross said, "I never realized how dreadful Lawrence's stuff was."

The Shubert Theatre, later the same evening

Levine arrived only a few minutes before the opening curtain, accompanied by a retinue of his vice-presidents carrying dispatch cases. Throughout most of the performance he remained in the lobby, seated heavily in a red-plush chair, receiving bulletins from Susskind and Melnick. He had come from Hollywood that afternoon, and he looked tired.

Every now and then Susskind or Melnick came out of the theatre to inform Levine of the developments within. Toward the middle of the first act, Melnick appeared and said, "They love it, Joe. It's great, it works."

Two scenes later, Susskind said, "If only we had thrown those nuts out three weeks ago; now the script illuminates the characters instead of obscuring them."

Levine remained of the opinion, however, that the play should be funnier. "More jokes," he kept saying, "there ought to be more jokes."

When it was over, and before they went back to their hotel to talk to the prospective investors, Levine stood in the lobby with his arm across Melnick's shoulders.

"Mister Melnick and Mister Susskind have done a lot of fine work, and they have a lot at stake," he said, carefully avoiding the word "we", "and Mister Melnick, I'll tell you something, you put this show in shape in three weeks and get some laughs, and you'll be the new boy wonder."

Melnick smiled at that and said

that if the play was the success he thought it was, he would gladly give some of the profits to charity. Enchanted once again by his own euphoria, he left the theatre in an elated mood, explaining that he had to go back to his hotel to "juggle the balls in the air" among the investors from New York.

Boston, the Ritz Hotel, the afternoon of 21 January

The reviews were as bad or worse than those in Philadelphia.

Again, as in Philadelphia, the producers had chosen to believe the worst. In the room overlooking the Boston Public Gardens, the trees already blurred in the gathering dusk, they sat around in the familiar attitudes of defeat and disillusion, Ross on the sofa, Melnick and Susskind in armchairs. On a tray against the wall were the glasses and the liquor bottles left over from the preceding night.

"I'll give you the bottom line first," Melnick said. "We close here Saturday and open in New York a week from tomorrow night."

He explained that the reviews in the *Record American* and the *Globe* foretold financial disaster in Boston. The investors from New York, after staying up to read the papers, and having learned of the impending lawsuit, had refused all offers of a deal. Levine also declined to advance additional money, and at 10 o'clock that morning he had departed for a week's vacation in Jamaica. To Susskind he had said, "David, this is Chicago, and I get off at Chicago."

Levine's defection left Susskind and Melnick in an embarrassing situation. Lacking sufficient money to support the play for its three-week run, they first decided to fold the show and accept their loss. But then, after a long and complicated discussion, they reversed this decision on the ground that if they failed in Boston the gossips back in New York would say that *Kelly* had been the worst disaster since the Chicago Fire. Whereas if they could at least survive for a few weeks in New York, everybody would forget about it and dismiss it, in Susskind's phrase, as "just another rotten show."

Having reached this conclusion, Susskind had been on the telephone all afternoon in search of $50,000, enough to pay their costs for another week. To raise this money, Susskind had determined upon a plan to promise, for the same investment, equal shares in several of his other productions.

"These money worries sap the creative juices," Susskind said. "I mean, you're always asking yourself if you can get out of town alive. What kind of life is that?"

"If we believed in God," Melnick said, "we'd pray a lot."

The telephone continued to ring throughout the rest of the evening. First it was Don Francks. Melnick spoke to him in his most ingratiating voice. "You were beautiful, sweetheart," he said, "touching, great, terrific, very moving . . . Goddard Lieberson (the president of Columbia Records) saw the show last night, and he says you are the best talent he has seen in the last ten years."

After he hung up, Melnick said, "I thought I'd better come on strong before he had a chance to complain about anything. If he leaves, we're dead."

Balanced on a desk was a design for the cover of the record album that would be issued if the show was to have even a modest success in New York. Susskind looked at it accusingly.

"Someday that could be a collector's item," he said, "the only one of its kind in the world."

The longer he considered this possibility the more depressed he became.

"We haven't got a Chinaman's chance," he said. "I don't believe in miracles or fantasy or magic. There is only truth, and the truth is that this is a bad show. If I thought I could fool Kerr and Taubman and the other critics so easily, I would lose all respect for the American theatre."

Melnick, still possessed by his vision of fortune and success, wanted to rewrite the entire show in a week. Two television comedy writers were on their way from California, and he thought the miracle might yet occur. Lying on the floor, his hands behind his head, staring up at the ceiling, he said, "This is wild, this is radical, but what about a new number for the opening of Act Two? Let's fantasize for a second."

Ross, looking at his shoes, said "There's no content, Danny, nothing. Just a lot of sweat and movement to conceal a lack of content."

"I keep asking myself," Melnick said, "how could those two schlemiels conquer us? It must have been colossal ego on our parts to think that we could work with these people."

At this point the telephone rang again, and it was Charlap. He and Lawrence had come to

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Boston that afternoon, and they wanted to see the performance that night. Susskind told him he could go the the theatre, but he must not speak to anybody in the company, and he could not speak to Susskind or Melnick.

"All communications must be in writing, Moose," Susskind said on the phone. "I don't want to talk to you . . . nothing verbal, Moose." Hanging up, he said. "The profundity of this experience, this trauma, this holocaust . . . the reason that the world will go up in a puff of smoke is because people don't love each other, they enjoy each other's misery. Moose and Eddie no doubt have their arrogance intact. All that stuff about Brecht, for God's sake. If they wrote *My Fair Lady*, Eliza Doolittle would have a cleft palate and a limp."

Shubert Theatre, 20 minutes later

Half an hour before the opening curtain the cast assembled backstage to hear their fate. Their faces already made up for the performance, the girls wearing partial costumes or old dressing gowns, they gathered around Susskind, Ross and Melnick.

"Well, I guess I'm elected because I'm on a panel show and should be used to this kind of thing," Susskind said. "You all open in New York next Friday. We believe there are enough individual excellencies to warrant opening where it counts."

Susskind then nodded at Ross.

"I think the producers have made an extraordinary decision," Ross said. "They are . . . we are, out of money. It will cost another $50,000 to open in New York. I can only admire them for their decision."

"Which really means," said Eileen Rodgers, "that we don't have a fighting chance."

At that several people began to talk at once, arguing with one another, their voices beginning to get loud and edgy. Almost everybody, impressed by Susskind's courage and generosity, thought Miss Rodgers unappreciative.

"Please," Susskind said, holding up his hand for silence. "I would hope this is what you want, if not . . ." He was interrupted before he could finish, everybody pressing forward to congratulate him and shake his hand.

The Ritz Hotel, the next night

Mel Brooks and Leonard Stern, the television writers from Hollywood, had arrived that afternoon from California; that evening they had seen the show for the first time. Neither of them had read the script. At 11 30, their observations scrawled on large sheets of paper or the backs of envelopes, they went up to Susskind's suite to suggest improvements.

Brooks, a small, energetic man with thinning hair, sat in a chair in front of the fireplace. Stern leaned against the mantelpiece. Taller and heavier than Brooks, wearing a goatee and elaborate gold cuff links in his silk shirt, he chewed gum and spoke with slow solemnity.

Ross, Susskind and Melnick sat at the other end of the room, like schoolboys waiting for the headmaster to decide their punishment.

"OK, you want it straight," Brooks said, "you've got a (think's chance. As cloying, as horrible, and as saccharin as some of the scenes are, the audience seems to forgive."

He recommended getting rid of Ella Logan. "I didn't believe a mother's tears wouldn't work," he said, "but it doesn't. She softens the show. She's out there selling torn rubber raincoats."

Ross and Melnick nodded enthusiastically, looking at Susskind with expressions of triumph, reminding him of their opinion in Philadelphia.

"She's just dreadful," Ross said. "Everybody who has come from New York says she's killing the show."

"It'll be a pleasure to fire her." Melnick said.

"OK," Susskind said, "so Ella's out of the show."

Brooks and Stern then proceeded to the principal weaknesses of the play. "What we are up against, fellas," Brooks said, "is grievous errors in the structure of the book; too many extraneous characters sing extraneous songs. Moose and Eddie wrote some marvellous stuff, but they only brought you to the five-yard line. No touchdown."

"The first three numbers in Act Two," Brooks said, "are the worst, seventy-five miles an hour into a stone wall. Death. Three losers back to back."

"That song," Stern said, "that awful song . . . what's the name of it?"

"*Home Again*," Ross said.

"Yeah, right, *Home Again*," Stern said. "Well, it's terrible. What should be an enchanting lyrical moment is a pedantic horror."

With these observations everybody expressed wholehearted

agreement. Ross slouched deeper into his chair, peering out at Brooks through his fingers.

"You have a very incisive mind, Mel," Melnick said. "It's fabulous, Mel, fabulous."

Susskind asked if there was anything good about the play, and if so, what to do about it.

"The best thing in the show is Don Francks," Brooks said. "What you're bringing to Broadway is a new boy, a new face . . . Go all the way with the kid. The love for the kid is the tickets. More love, more tickets."

"The boy delivers such a strength, such power," Stern said.

Stern wanted to cut three or four songs from the score, but the producers resisted because they then would have a very short musical with little music.

"So what," Brooks said. "Light the blaze under Don Francks. A few happy moments for the tired businessman watching some girls jump around on stage, and everybody goes home at ten o'clock. They'll be glad to get the first cabs."

As of two A M, after 11 pots of coffee and much more conversation, the producers had agreed to cut Ella Logan and to engage a songwriter to write a song replacing *Home Again.* This, with Miss Logan's other song, was the ninth of Charlap's 17 songs to be cut.

ACT IV

New York, a dance studio on Sixth Avenue, Monday, 25 January, noon

The squares of sunlight on the polished floor gave the room a cheerfulness inappropriate to the mood of the people present. Dispirited and resigned, they had returned from Boston in a snowstorm the day before. Nobody expected a long run in New York. Ross arrived at 12.30, his face announcing him as the bringer of dismal news.

"OK," he said. "Almost a total rewrite of the play will be available at four p m. According to my latest information, we will open this Saturday instead of Friday. Maybe Danny and David can raise an extra $50,000. If so, we can pay for another week of rehearsal, and we will open on Saturday 6 February, but we've got to figure for the 29th."

He announced the elimination of Ella Logan, and then outlined the new play as written by Brooks and Stren. They had begun writing it that Saturday morning in Boston, and had finished late Sunday night in New York.

In it Hop Kelly had become the boy next door: fearful, sweet and shy, a kid trying to do something for his sweetheart and his dad. The new comedy routines scattered through the play depended on exchanges such as the following, between two gamblers:

First gambler: "You can't welsh on an Englishman."

Second gambler: "Why don't you English on a Welshman?"

The cast received Ross's information with scepticism, knowing that if there was too much new material, they would not have time to learn it properly, and must therefore give shaky performances on opening night. A few of the actors also complained about the quality of the new lines.

"It's Jewish nightclub humour,' somebody said.

Before any of these objections could develop into extended arguments, however, Susskind and Melnick arrived with more words of hope and assurance. They took chairs on either side of Ross.

"I hope this is our last chat," Susskind said, "but I want to tell you the facts of life. At the end of our run in Philadelphia we had used up all our money. We have had, as you know, quite a number of troubles, particularly with Moose and Eddie, who thought they had written the Holy Scripture. But I want you to know that I believe in miracles, and that I am working around the clock to raise another $50,000 so that you people can have an extra week of rehearsal. I believe that with the new script we now have a strong show."

When the producers had left, and while they waited for the new scripts, everybody talked about the departure of Ella Logan. They learned that instead of telling her themselves, the producers had instructed the stage manager to telephone her and tell her not to come to rehearsal. He thought this an abrupt way of firing a person, lacking in courage or courtesy.

"I'm a very torn-up guy," he said. "I liked that woman very much, and I wanted to do something to show how I felt about it. But she told me to forget it, that's the way it is on Broadway."

Room 130, New York County Courthouse, the next morning

In the passage outside the courtroom, Ella Logan, accom-

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panied by her lawyer, said she had come not to testify but merely as "an interested spectator." Speaking of the producers, she said, "Amateurs, darling. Dilettantes."

Justice Samuel Gold elected to hear "the matter of Susskind" as the last case of the morning, when only Miss Logan and a few men in shabby overcoats remained on the hard wooden benches of the courtroom.

Harry J. Halperin, Susskind's attorney, moving to prevent the arbitration, began his statement by saying that his clients had invested nearly $500,000 in the play. This was his strongest argument. He reminded the judge that it was customary for authors to accept help if their plays received mixed reviews out of town.

"Even a genius must be practical, your honour," he said; "if Shakespeare were alive and behaved like Eddie Lawrence, then Richard Burton's *Hamlet*, one of the greatest productions of all time, but one that modified the script, could never have reached the stage."

The judge asked Edward Schlesinger, the attorney for the authors, whether the matter could not be resolved in a peaceful manner, perhaps at a meeting in his chambers.

Schlesinger shook his head.

"Opposing counsel would have us weep for the producers' plight," he said, "but it was they who created this situation, wilfully, deliberately and villainously. They want to take the play and do whatever they want with it, and we think the play will be a disaster. They are interlopers and vandals."

For several minutes Justice Gold examined the briefs presented by both attorneys, and then, addressing himself to Halperin, he said: "These people are vain about their work. They feel you'll mess it up in such a way as to make it commercially successful, but not something they wish to lend their names to. Being normal men, I'm sure they're acting according to the noblest motives their minds can conceive."

"But $500,000, if your honour please," Halperin said, gesturing desperately with his hands, "$500,000, and they want to see it down the drain."

Justice Gold said he would consider the matter and would hand down his decision in a few days. On her way out of the courthouse, Ella Logan, who was smiling, remarked on the unusually fine weather. "Almost like spring," she said. "I think I can hear birds singing."

The Broadhurst Theatre, Monday, 1 February

The despair of the previous week had given way to a new hopefulness. Susskind had borrowed another $50,000, thus delaying the opening until Saturday, 6 February. Justice Gold, although he had ordered the dispute to arbitration, had not specified an exact date, and he had denied the authors' cross-motion to prohibit the opening.

Even Melnick's wife, who had never liked the play and who had come to the dress rehearsal with serious doubts, expected a limited success.

"The jokes don't seem like insults anymore," she said.

"They're generic," Melnick said. "I think it's on the way to something terrific." He thought the smallness of the Broadhurst Theatre would contribute to the sympathetic effect.

"It's an intimate house," he said, "not much bigger than our living room."

"We should have done the play in our living room," his wife said. "It would have been cheaper."

Of all the people associated with the show, however, the most optimistic was Nat Dorfman. For several days the newspapers had been printing stories about Ella Logan's dismissal, about the lawsuit, about opening two weeks before the date originally announced. Dorfman had been fending off reporters with assurances that these apparent troubles merely foretold a more dramatic success.

"I have never told so many lies in my life," he said. But he reasoned that even the disparaging publicity must do the play some good. "The people will be surprised," he said. "They'll like it because they'll come expecting so little."

The same, five days later

The bulletin board backstage was decorated with the usual opening-night telegrams. Wandering across the stage, en route to their various dressing rooms, the members of the cast stopped to embrace and wish each other good luck. Half an hour before the curtain Ross and Melnick, both in evening clothes, came around to thank everybody for their time and trouble.

Susskind, who had suddenly become superstitious, stayed away from the theatre. On his television

programme that week he had entertained a group of soothsayers, among them a palmist, an astrologer, a lady with tea leaves, a man with playing cards and a handwriting analyst. In response to his question "Will *Kelly* be a big, fat hit?" each of the five had consulted his respective sources and returned with the unanimous answer, "a smash."

The night before, at the last of the five days' paid previews, Susskind had been absent, eating dinner with friends at "21". Ross and Melnick believed that the show had gone especially well that night and so, for good luck, Susskind had returned to "21", where, as the opening curtain went up, he was sitting at the same table with the same friends, ordering the same meal.

In the crowd outside the theatre, jostled by arriving celebrities, Levine, tanned and healthy after his week in Jamaica, overheard a conversation between the box-office manager and 12 people who had tickets to the show that had closed the preceding week at the Broadhurst. They wanted their money back.

"So do I," said Levine.

Together with Ross, Melnick's wife and a few of his vice-presidents, Levine sat out the performance at Sardi's, the theatrical restaurant directly across the street from the theatre. Melnick watched most of the play, standing up behind the last row of seats, and loudly applauding at all appropriate moments. Whenever the strain became too severe he walked across 44th Street to Sardi's and ordered another drink. At the intermission he told Ross he had heard a conversation between a blonde girl and Jean Kerr, the playwright and wife of Walter Kerr, drama critic for the New York *Herald Tribune*.

"Jean Kerr is crazy about Don Francks," he said. He considered this a good omen, because he once heard a rumour that Jean Kerr exerted an influence on her husband's opinion.

Charlap and Lawrence saw the play from the balcony, Charlap holding a tape recorder and accompanied by his lawyer, Lawrence making notes on sheets of yellow paper. Ella Logan sat with friends in the orchestra.

The play went as well as it ever did. The actors and dancers gave their performances all the verve and energy at their command. Nobody dropped a line. But, although the applause sounded loud and hearty in the orchestra, where most of the people had free seats, the balcony remained ominously quiet.

While the audience drifted out of the theatre at the end of the performance, Charlap, Lawrence and Ella Logan stood on the sidewalk among friends sympathetic to their respective causes. "I could write better than this when I was eleven years old," Lawrence said. "The most shocking dialogue I've heard in the theatre in twenty years. . . . They're going to gaol for this."

"Cornball," Charlap said, "one of the ugliest things I ever saw, like a horse with three legs. The work of hucksters."

Sardi's, a few minutes later

Because it was Saturday, the newspaper reviews would not come out before Monday, but everybody went to Sardi's anyway, partly because it was the customary thing to do, and partly because at least they could wait for the television reviews.

The tables downstairs had been reserved for members of the company and their friends, and when each of the principal actors arrived, there were gusts of applause. At a large table near the centre of the room Levine sat with his back against a pillar, surrounded by his family, his friends and his vice-presidents. He entertained them with magic tricks, balancing forks and spoons on his forehead.

When Charlap came in, defying a tradition that forbids outcasts at such celebrations, he stopped at Levine's table and offered to shake hands.

"You still going to sue me, are you?" Levine asked.

"Yes, sir," Charlap said.

"Well, I'll tell you something, you little punk," Levine said, batting aside Charlap's hand. "I'll fight you in every court in the country, you and that crummy partner of yours."

The job of watching and then reporting the television reviews fell to Fred Segal, the man whose advertising agency had designed the posters and billboard publicity for *Kelly*. He had been with the production since the beginning. Although never fond of the play, he liked many of the people associated with it, and it pained him to bring unhappy reports.

"NBC thinks it's a musical by committee," he said, returning from his first trip to the television set.

Thereafter, as he continued to come downstairs with less and less hope, he walked through the room with increasing slowness. Upon his last return he sat quietly at the table for five

continued on page 50

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BARATTA

At ten years of age, Ubaldo Baratta was already dreaming of becoming a great couturier. As a very young man he left his home town of Salsomaggiore and went to Paris to study art. These were romantic but hungry years for young Baratta and, at the age of twenty, he transferred to London to perfect his cutting, a skill which was to become his forte. His studies completed, he returned to Salsomaggiore and set up in business as a women's tailor. This move proved to be a wise one since the town was a thermal spa and much frequented by the fashionable and also by members of the Italian royal family who became his clients. The opening of his atelier in Milan, however, has been the crowning achievement of his rapidly advancing career. Here he began also to specialise in men's tailoring and he is now equally well-known in both camps. Anyone who visits his fashion house in Milan will be struck by his enviable collection of paintings illustrating the history of costume through the ages, proof that those early years in Paris were not wasted.

BRIONI

Gaetano Savini-Brioni is the doyen of Italy's Big Five. As a young man, he studied to be an accountant but soon discovered that what he really wanted to do was to devote himself to creating men's fashion. He was the first off the mark in 1944, immediately after the war, when he opened an atelier for men in Rome. The first six years of its existence were an uphill struggle but the turning point came when the first official fashion shows of the Italian alta moda were organised in Florence for foreign press and buyers. Brioni was chosen to represent Italian menswear. His show was a great success with the honours going to a then revolutionary silk tuxedo which caused a sensation and had orders rolling in from all parts of the globe. Since then, Brioni has widened his sphere, designing not only coats and suits but also ties, shoes, hats and knitwear.

DATTI

Handed down from father to son since 1725 without a break, this is the proud tailoring tradition of the Datti family. Two hundred and forty years of sartorial skills with each generation adding his own contribution to the inherited talent, until today when we find two members of the family simultaneously in harness, Arocle Datti and his son, Massimo. The result is a perfectly balanced blend of high level modern tailoring combined with the "brio" of youthful enthusiasm and avant garde ideas. A perfect partnership, in other words, which is reflected in the highly original, top quality models which bear the Datti label.

FRANZONI

Luciano Franzoni is the "original" among Italy's Big Five top menswear designers. The looks of this slight, quicksilver man belie a steely strength. He has the courage of his fashion convictions and has pioneered many innovations at first sight so revolutionary as to be impossible to the average conservative male. Later, he has seen these same ideas enthusiastically adopted. Franzoni founded his fashion house only in 1958, but in the few years that have followed he has packed in a wealth of activity, has sat on innumerable committees and won countless fashion prizes and awards. He has travelled thousands of miles with his fashion collections as an ambassador of Italian fashion.

LITRICO

Angelo Litrico's is a success story personified. He arrived in Rome twelve years ago from Sicily intending "just to see the sights" and then return to his native Catania where he was already a tailor in a modest way. The big city life of Rome attracted him, however, and he decided to stay and chance his luck. Within six months he succeeded in opening his own tiny atelier in Via Sicilia, just off Rome's famed Via Veneto. He has stayed faithful to his original premises ever since and you can still find him in the same small workroom where he began his great Roman adventure. Since then he has made giant strides, consolidating his position as a master tailor-designer with many prestige trips abroad. His name has become famous in many countries both for his consummate ability as well as for his striking personality. Angelo Litrico is an unforgettable figure on the Italian fashion scene.

CREATIVE MEN'S FASHION FROM ITALY

Advertisement

BARATTA
Elegant two piece for early afternoon. Printed jacket in "Fantaprin" with trousers in the same fabric but in plain colour. Material: By Lanificio Di Somma

DATTI
Chevron stripes characterise this slim single-breasted raincoat cut on redingote lines. By Datti, in bronzed brown cotton by Bossi

FRANZONI
A high waist with a flaring "skirt" to the jacket characterises this flannel suit by Franzoni. With a striking wide span collar. Flannel by Lanificio Di Somma, Rhodiatoce

BRIONI
Campione Smoking jacket made out of a dark red herringbone raw silk. No lapels. Bordered in satin. 3 buttons. Black silk trousers

THE BIG FIVE SAY

LITRICO
Winter coat for the country, handsome in camel, with double use collar in beaver. At the back, a broad centre pleat. By Litrico, in fabric by Scotland, lining by Bemberg

BARATTA

says: "Fabrics have never been more exciting." For his favourite blazer shapes, he uses flannel and broadcloth sensationally printed. He fabric-coordinates entire outfits to give a total look

BRIONI

likes light, bright colours! Suggests ochre yellow, sky blue, rich brown. He designs easeful clothes for the man on the move and banishes cuffs from pants because they "cut" the line and serve no useful purpose

DATTI

says: "Our fashion concept is essentially modern — soft, lightweight construction, adventurous use of detail and bold pattern for both sports clothes and evening wear alike"

FRANZONI

says: "Italian fashion does away with old-style solemnity and keeps pace with our fast-moving times." He sees fashion as an art form with the accent on youth. He thinks details are important because they keep a designer on his creative toes

LITRICO

claims that his Professional Line suits any man from 20 to 80. Its vital statistics are: a shoulder line that fits close through the chest and pants on the straight and narrow from the knee down. With Litrico, the waistcoat makes a triumphal come-back

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Continued from page 47

minutes before saying anything, moodily stirring his drink.

"Monumental bore," he said eventually, "AP."

After that word from the Associated Press, Segal didn't bother going upstairs any more. Instead he explained his theory of *Kelly* as the ugly debutante. "You know what *Kelly's* like," he said, "it's like an ugly awkward girl at a coming-out party she doesn't want. Her parents have bought her a new dress, hired the most expensive ballroom, taught her to sing and dance, all this in hope of impressing the right people, in this instance the New York drama critics. But the parents don't love her. They did it for reasons of their own, and that's why she's still a dumpy, awkward girl. Nobody loves her."

The Broadhurst Theatre, Monday, 8 February

The reviews, of course, were ruinous. Norman Nadel, writing in the *New York World-Telegram*, exceeded even Kerr and Taubman in the harshness of his judgment.

"There is some virtuoso tuba-playing in the otherwise commonplace overture to *Kelly*," he began his column, ". . . mark it well, because nothing else that's entertaining happens during the next fifty-five minutes."

Lacking even one moderately kind adjective, which they could perhaps take out of context and use in advertisements, the producers decided that morning to close the show. They had no money to pay for another week. During the afternoon Susskind's office telephoned or sent telegrams to the cast, informing them that there would be no second performance.

At eight p m Susskind came to the theatre to say good-bye to the actors and dancers. Melnick did not appear. The company gathered in the first five rows of the orchestra, all of them stunned, some of them crying. "I had to see you again," Susskind said. "You're marvellous people. I'm heartbroken. The notices bore no relation to the things that I had come to love in the show. Those were death notices." As he talked he swayed slightly, accompanying himself with broad, circular gestures, as if trying to shape his feelings of sorrow and loss into a round ball.

"I will never forget any of you," he said. "I will stay in this business forever. I intend to come back to this theatre and beat its brains out. We just thought we had so much going for us. If there had been only one review, even one phrase that we could have taken out of context, we would have borrowed more money to pay for ads to keep the show open, but there was nothing. I'll never know why or how . . ."

His voice weakened, subsiding into vague and helpless sounds.

Eileen Rogers cried out, "May your next show be a good one, David," she said, "you deserve it."

At that everybody applauded, and Susskind, smiling wanly, continued with his farewell. "One last word about Moose and Eddie," he said. "I hope they come to their senses. I hope all this ugliness passes away in a cloud of mercy and understanding. But . . . if not . . . maybe we'll have to call on you to testify."

Nat Dorfman, who had listened to the speech with awe in his face, was himself almost moved to tears.

"In all my days," he said, "I have never seen a scene so beautiful as this, nothing so poignant, so true."

McKay's Dump, Secaucus, New Jersey, four days later

Under a railroad bridge, beyond a soap factory hidden in a veil of yellow smoke, at the end of a winter road worn deep with ruts an almost illegible sign mounted in a jumble of wrecked automobiles marked the entrance to McKay's Dump. A heavy mist reduced visibility to less than thirty yards.

Randy Brooks, the stage manager, had said the sets would be burned at 10 a m. The man at the gate, however, said he had heard nothing of any such, and besides, they didn't burn stage sets anymore. He pointed toward a road leading to the centre of the dump and said may be at the end of it somebody might know something.

Every few hundred yards along the edge of the temporary road, the old men living in makeshift shacks were lighting their morning fires. In answer to questions they, too, pointed vaguely down the road.

Where the road finally stopped, at the brink of a new excavation, a man wearing high rubber boots stood leaning against a bulldozer. He said he had broken up some stage scenery about an hour before and then had buried it in the muck. No, he said, nothing could be seen, not even the edge of a flat or a drop; he had already buried something else on top of it.

"A play, huh," he said, "yeah, we get a lot of plays out here." ■

Will whisky-wise Englishmen persist in hoarding their *Crawford's* even when it's Christmas?

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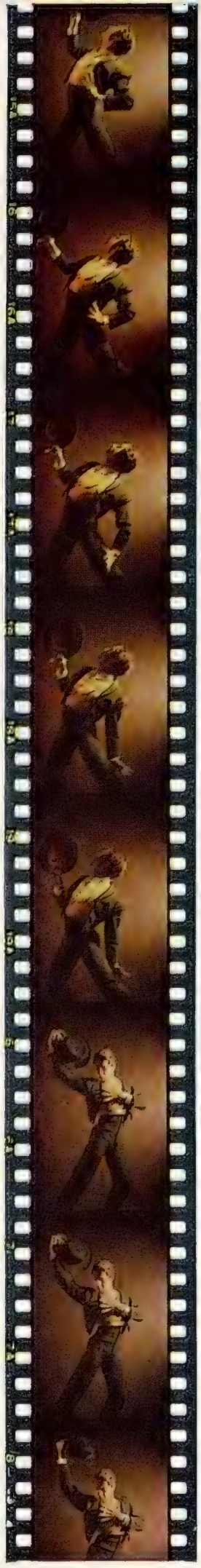

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Sports Choice

Liverpool's centre-forward Ian St John (centre) misses a shot at Chelsea's open goal. It happened at the Birmingham ground in March, when Liverpool beat Chelsea in the FA Cup semi-final, and went on to win the Cup. The teams meet again at Stamford Bridge on Saturday in a League match (see below)

ASSOCIATION FOOTBALL

First Division: **Arsenal v Aston Villa,** Highbury Stadium, Sat 3 p m (Piccadilly Line to Arsenal)

Chelsea v Liverpool, Stamford Bridge, Sat 3 p m (District Line to Fulham Broadway. Buses 11 14). London's match of the day. Last season's F.A. Cup winners, Liverpool, this season aim for the League championship. Chelsea are just one of the clubs in the way. Liverpool's travelling supporters are the most musical in the League

Second Division: **Charlton Athletic v Southampton.** The Valley, Sat 3 p m. (Train Victoria to Charlton)

Crystal Palace v. Cardiff City, Selhurst Park, Sat 3 p m. (Train Victoria to Thornton Heath)

FA CUP SECOND ROUND

Queen's Park Rangers v Guildford City, Loftus Road, 3 p m (Metropolitan Line to Shepherd's Bush. Central Line to White City)

Wimbledon v Folkestone, Plough Lane, 3 p m (District Line to Wimbledon. Train Waterloo to Wimbledon). Last round of the Cup before the big clubs enter. Non-League Folkestone were the giant killers of the last round when they beat Third Division Gillingham

RUGBY UNION

Harlequins v Blackheath (Stoop Memorial Match), Twickenham, Sat 2.30 p m (District Line to Richmond, then bus 73. Train Waterloo to Twickenham)

London Welsh v Aberavon, Richmond Old Deer Park, Sat 2.30 p m (District Line to Richmond). London Welsh currently carrying all before them at Richmond take on tough club from Wales

Richmond v London Irish, Richmond Athletic Ground, Sat 2.30 p m (District Line to Richmond). Successful Richmond should inflict big defeat on unsuccessful London Irish

Wasps v Rosslyn Park, Sudbury, Sat 2.30 p m (Piccadilly Line to Sudbury Town)

Varsity Match: **Oxford University v Cambridge University,** Twickenham, Tues 2.15 p m (District Line to Richmond then bus 73. Train Waterloo to Twickenham). Cambridge have been getting far better results than Oxford this season, but somehow form does not seem to matter in this clash.

Surrey v Middlesex, Wed 2.30 p m, Richmond Old Deer Park (District Line to Richmond)

RACING

Steeplechasing: **Lingfield Park,** Sat. Race of the day: The Ashdown Handicap Chase over 2½ miles. Entries include champion novice Dunkirk plus challengers Irish Imp and Rondettes. Dunkirk will probably not run, but his trainer Peter Cazalet has five horses entered

Warwick, Mon 12.30

Plumpton, Wed 1.0

Wincanton, Thur 1.0

Sandown Park, Fri 12.15

BADMINTON

English National Championships, Thur 5 p m, Fri 2 p m, Wimbledon (District Line to Wimbledon. Train Waterloo to Wimbledon). Britain's best badminton players on show

Angela Bairstow playing in the All-England Badminton Championships this year. The English National event takes place next week (see bottom left)

PIGEON SHOW

"The People" Show, Royal Horticultural New Hall, Westminster, Sat 10 a m-7 p m (District Line to Victoria or St James's)

MOTOR CYCLING

Scramble of the Year, Brands Hatch, Sun, midday (trains Victoria to Swanley 14 mins past hour)

GREYHOUND RACING

White City. Sat and Thurs 7.30 p m (Central Line to White City)

Wimbledon. Fri and Wed 7.45 p m (District Line Wimbledon). Good restaurant

Wembley, Mon. Final of the Classic Pretential Stakes. 520 yds. Prospective champions of next year race it out. A good race to spot future Classic winners. 7.45 p m. Also Fri 7.45 p m (Bakerloo Line to Wembley Park). Good restaurant

Stamford Bridge, Sat 6.15 p m, Thurs 2.30 p m (District Line Fulham Broadway. Buses: 11 14)

Walthamstow, Sat and Tues 7.45 p m. (Buses 34 58 144 to Crooked Billet then short walk)

Park Royal, Mon and Fri 2.30 p m (Bakerloo Line Harlesden then bus 12)

Hendon, Mon and Fri 7.45 p m (Northern Line Brent)

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PERSONAL

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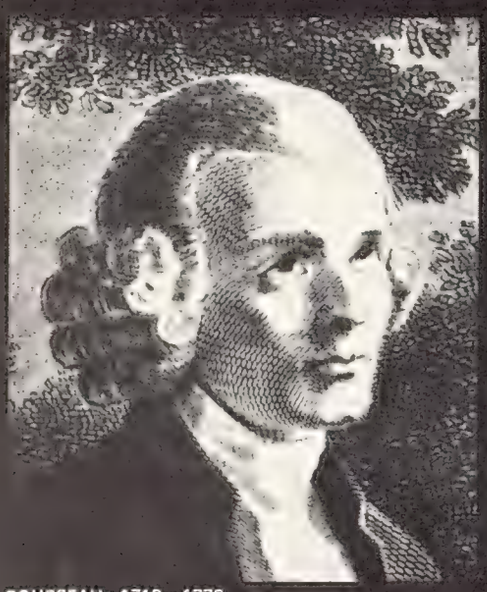

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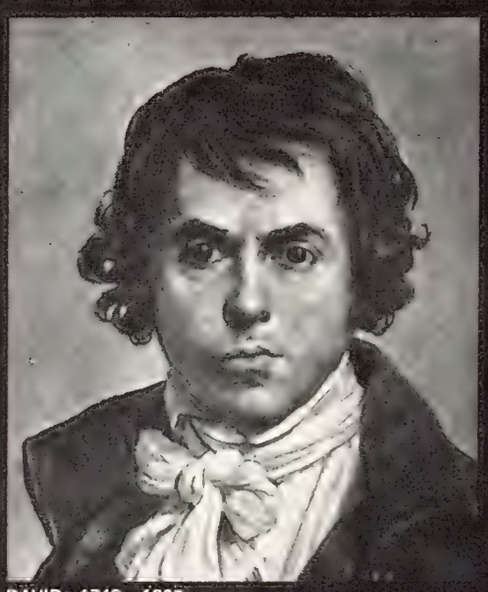

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Films

A detailed guide to programmes in the London area. Films recommended by Penelope Houston *of "Sight & Sound" are starred. Details checked at time of going to press but readers are advised that all programmes are subject to last-minute change. Col=colour; B & W= black & white; WS=wide screen; †=Special late-night shows.*

OPENINGS

Th 9 Dec. **BILLIE** (U). **London Pavilion, Piccadilly Circus, W 1** (GER 2982). *Director: Don Weiss.* High school comedy. *Stars: Patty Duke, Jim Backus, Warren Berlinger.* US. Col. WS. 1 hr 26 min. 1965. With: **THE GLORY GUYS** (U). *Director: Arnold Raven.* Cavalry western. *Stars: Harve Presnell, Tom Tryon, Senta Berger, Michael Anderson Jnr.* US. Col. WS. 1 hr 51 min. 1965

WEST END

THE AGONY AND THE ECSTASY (U). **Astoria Charing X Rd** (GER 5385). 2.30, 8. Sun: 4.30, 8. *Director: Carol Reed, from Irving Stone.* "Heston hits the ceiling."—Saturday Review. Life of Michelangelo. *Stars: Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews.* US. Col. Todd-AO. 2 hr 19 min (plus intermission). 1964

THE AMOROUS ADVENTURES OF MOLL FLANDERS (X). **Berkeley, Tottenham Court Rd** (MUS 8150). Pgm: 1.30, 4.50, 8.30. Sun: 4.50, 8.30. *Director: Terence Young.* From Defoe out of Tom Jones. *Stars: Kim Novak, Leo McKern, Richard Johnson, Angela Lansbury, Hugh Griffith, Daniel Massey, Vittoria de Sica.* GB. Col. WS. 2 hr 2 min. 1965 (Check)

✱ **BOUDU** (A). **Academy Two**
✱ **Oxford St, W 1** (GER 5129).
✱ 2.5, 5.10, 8.25. Sun: 5.10, 8.25. *Director: Jean Renoir.* Adventures of an anti-bourgeois tramp in Paris. *Stars: Michel Simon, Marcelle Hainia.* France (sub-titled). B & W. 1932. 1 hr 25 min. With: THE PEACH THIEF (A)

✱ **CAT BALLOU** (A). **La Con-**
✱ **tinentale, Tottenham Ct Rd** (MUS 4193). 1.10, 5.5, 9. Sun: 5.30, 9.5. *Director: Elliot Silverstein.* Parody Western. *Stars: Jane Fonda, Lee Marvin, Michael Callan, Nat "King" Cole, Stubby Kaye.* US. Col. 1 hr 35 min. 1965. With: ON THE WATERFRONT (A)

✱ **DEAR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). 11.40, 2, 4.20, 6.40, 9. Pgm: 11.15, 1.29, 3.50, 6.12, 8.30. *Director: Lars Magnus Lingren.* The love affair of a waitress & a ship's officer. *Stars: Jarl Kulle, Christina Schollin.* Sweden. B & W. 1 hr 51 min. 1964

✱ **DR NO** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 3.0, 7.0. Sun: 2.50, 6.50. *Director: Terence Young.* Caribbean Bond. *Stars: Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord.* GB. Col. 1 hr 45 min. 1962. Also: FROM RUSSIA WITH LOVE (A)

THE EARLY BIRD (U). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). *Director: Robert Asher.* Comic adventures of a milkman. *Stars: Norman Wisdom, Edward Chapman, Jerry Desmonde.* GB. Col. 1 hr 38 min. 1965

THE EARTH DIES SCREAMING (A). **Rialto, Coventry St, W 1** (GER 3488). *Director: Terence Fisher.* Science fiction adventure. *Stars: Willard Parker, Virginia Field, Dennis Price.* GB. B & W. 1 hr 2 min. 1964. With: WITCHCRAFT (X)

✱ **ELMER GANTRY** (A). **Cameo, Victoria St** (VIC 6588). Th 2 Dec, 3 days. Pgm: 12.5, 2.40, 5.20, 8.10. *Director: Richard Brooks.* Rape, passion and a travelling hot gospeller. *Stars: Burt Lancaster, Jean Simmons.* US. Col. 2 hr 26 min. 1960

† **UNE FEMME MARIEE** (X)
✱ **Cameo Moulin, Gt Windmill**
✱ **St** (GER 1653). Pgm: 10.30, 1.5,
✱ 3.40, 6.15, 8. (Sat only: 10.50.) Sun: from 2.30. *Director: Jean-Luc Godard.* One day in the life of a married woman. *Stars: Macha Meril, Bernard Neal, Phillipe Leroy.* France (subtitles). B & W. 1 hr 35 min. 1964. With: TAKE OFF YOUR CLOTHES AND LIVE (Check)

FIFI LA PLUME. Paris Pullman, Drayton Gdns (FRE 5898). From 2 Dec. *Director: Albert Lamorisse. Stars: Philippe Avron, Mireille Nègre, Henri Lambert.* Comedy. France (sub-titled). B & W. 1 hr 20 min. 1965

FLIGHT FROM ASHIYA (A). **Cameo, Victoria St** (VIC 6588). Sun 5 Dec, 4 days. Pgm: 11.25, 1.5, 3.0, 4.55, 6.50, 8.50. Sun: 4.30, 6.30, 8.30. *Director: Michael Anderson.* Air-sea rescue in WW II. *Stars: Yul Brynner, Richard Widmark, George Chakiris.* US/Japan. Col. WS. 1 hr 42 min. 1963

✱ **FROM RUSSIA WITH LOVE**
✱ (A). **Studio One, 225 Oxford**
St, W 1 (GER 3300). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. *Director: Terence Young.* Bond in Istanbul. *Stars: Sean Connery, Pedro Armendariz, Daniella Bianchi, Lotte Lenya.* GB. Col. 1 hr 50 min. 1963. With: DR NO (A)

† **THE GREAT RACE** (U).
✱ **Coliseum, St Martin's La,**
WC 2 (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2, 5.15, 8.30, 11.45. Sun: 4, 7.30. *Director: Blake Edwards.* Cost $12 million. Round the world by car in 1908. *Stars: Jack Lemmon* (real name John Uhler Lemmon III), *Tony Curtis* (real name Bernie Schwartz). US. Col. WS. 2 hr 35 min. 1965

† **THE HALLELUJAH TRAIL**
(U). **Casino, Old Compton St,**
W 1 (GER 6877). Bookable. Showing: 2.30, 7.45. Sat: 2, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. *Director: John Sturges.* Comedy. Western. *Stars: Burt Lancaster, Lee Remick, Donald Pleasence.* US. Col. Cinerama, 3 hr 15 min. 1965

† **THE HEROES OF TELE-**
MARK (U). **Odeon Leicester**
Sq, W 1 (WHI 6111). 12.40, 3.15, 5.55, 8.35 (Sat only: 11). Pgm: 12.30, 2.50, 5.30, 8.15. Sun Pgm: 3.15, 5.30, 8.15. **New Victoria, Vauxhall Br Rd** (VIC 2544). (Not Sun 5 Dec.) *Director: Anthony Mann.* WW II Norwegian commandos. "The Guns of Navarone" on ice. *Stars: Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave.* GB. Col. WS. 2 hr 11 min. 1965

KAPO (X). **Gala Royal, Edgware Rd, W 2** (AMB 2345). Pgm: 1.25, 5.5, 8.45. Sun: 4.45, 8.35. *Director: Gillo Pontecorvo.* Concentration camp drama. *Stars: Susan Strasberg, Emmanuele Riva.* Italy/France. B & W. 1 hr 58 min. 1960. With: WILD STRAWBERRIES (A)

† **4 KINDS OF LOVE** (X).
Cameo-Royal, Charing X Rd
(WHI 6915). 10.40, 1.5, 3.25, 6.5, 8.40. Sun: 3.20, 5.55, 8.30. Pgm: 10.40, 12.35, 3.5, 5.35, 8.5. F & Sat: 10.50. *Directors: Bolognini, Comencini, Dino Risi, Franco Rossi.* 4-episode comedy. *Stars: Gina Lollobrigida* (the part for which she was prosecuted for "arousing lascivious feelings among cinema audiences"), *Elke Sommer, Virna Lisi* (also charged), *Monica Vitti,* Italy (subtitled). B & W. 1 hr 51 min. 1965

KING RAT (A). **Columbia, Shaftesbury Av, W 1** (REG 5414). *Director: Bryan Forbes.* Survival of the toughest in a Japanese prison camp. *Stars: George Segal, Tom Courtenay, James Fox, Denholm Elliott, John Mills.* U.S. B & W. 2 hr 14 min. 1964

† **LA DOLCE VITA** (X). **Baker**
✱ **St Classic** (WEL 8836). Th
2 Dec, 3 days. Pgm: 1.0, 4.15, 7.30. Sat 11.15 p m. *Director: Federico Fellini.* The decadent life of the rich and the parasitical in modern Rome. *Stars: Marcello Mastroianni, Anouk Aimée, Anita Ekberg.* Italy (sub-titled). B & W. 2 hr 57 min. 1961

† **LADY L** (A). **Empire, Lei-**
✱ **cester Sq, W 1** (GER 1234).
✱ 12.53, 3.30, 6.7, 8.44. (Sat only: 11.28.) Sun: 3.13, 5.50, 8.27. *Director: Peter Ustinov from Romain Gary.* From gutter to riches in turn-of-the-century Paris. *Stars: Sophia Loren, Paul Newman, Peter Ustinov, David Niven.* GB. Col. WS. 1965

LES ADOLESCENTES (X). **International Film Theatre, Bayswater** (BAY 2345). *Director: Alberto Lattuada. Stars: Christian Marquand, Catherine Spaak, Jean Sorel.* Italy/France. 1 hr 31 min. 1960. With: WALK ON THE WILD SIDE (X)

MONSIEUR VINCENT (A). **Jacey, Marble Arch** (MAY 6396). (ends 8 Dec). *Director: Maurice Cloche.* Life of 17th cent St Vincent de Paul. *Star: Pierre Fresnay.* France, B & W. 1 hr 53 min. 1947

† **MY FAIR LADY** (U).
✱ **Warner, Leicester Sq, W 1**
✱ (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8. Sun: 3.15, 7.30. *Director: George Cukor.* Oscar designs by Cecil Beaton. *Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White.* US. Col. Super Panavision, 3 hr 5 min. 1964

✱ **OF A THOUSAND DE-**
✱ **LIGHTS** (X). **Cameo-Poly,**
Upper Regent St, W 1 (LAN 1744). 2.5, 4.20, 6.40, 9.0. Pgm: 1.30, 3.47, 6.0, 8.25. Sun: 4.35, 6.45, 9.0. Pgm: 4.10, 6.20, 8.30. *Director: Luchino Visconti.* Venice Golden Lion 1965 family drama. A view of incest. *Stars: Claudia Cardinale, Jean Sorel, Michael Craig.* Italy (subtitled). B & W. 1 hr 35 min. 1965

✱ **ON THE WATERFRONT** (A).
La Continentale, Tottenham
Ct Rd (MUS 4193). 3.10, 7.5. Sun: 3.45, 7.15. *Director: Elia Kazan.* A fight against the organized corruption of Manhattan dockland. *Stars: Marlon Brando, Eva Marie Saint, Rod Steiger.* US. B & W. 1952. With: CAT BALLOU (A)

OPERATION CROSSBOW (A). **Jacey, Strand** (TEM 3648). From 9 Dec–16 Dec. *Director: Michael Anderson.* WW II Intelligence operation against the V-2. *Stars: Sophia Loren, George Peppard, Trevor Howard, John Mills.* GB. Col. WS. 1 hr 56 min. 1965

✱ **THE PEACH THIEF** (A,
Academy Two, Oxford St,
W 1 (GER 5129). 12.30, 3.35, 6.40) 9.50. Sun: 3.35, 6.40, 9.55. *Director: Veulo Radev.* Love affair in WW I. Bulgaria. *Stars: Nevena Kokanova, Rade Markovich.* Bulgaria (sub-titled). B & W. 1 hr 25 min. 1964

† **PEYTON PLACE** (A). **Carl-**
ton, Haymarket, SW 1 (WHI 3711). Pgm: 2.1, 4.59, 7.57. (Sat only: 11.15). Sun: 5.25, 7.53. *Director: Mark Robson.* Sex and dramatics in a small American town. *Stars: Lana Turner, Carol Linley, Russ Tamblyn.* US. Col. WS. 2 hr 35 min. 1957/58

✱ **THE PINK PANTHER** (A).
Jacey, Marble Arch (MAY 6396). From Th 9 Dec. *Director: Blake Edwards.* A French Inspector for whom the world is a banana skin. *Stars: Peter Sellers, Capucine, David Niven.* US. Col. WS. 1 hr 54 min. 1962. With: A SHOT IN THE DARK (A)

SANDS OF THE KALAHARI (A). **Plaza, Regent St** (WHI 8944). Pgm: 1.0, 3.20, 5.45, 8.15. Sun: 2.30, 5.30, 7.30. *Director: Cy Endfield.* Six survivors of a desert plane crash. *Stars: Stanley Baker, Stuart Whitman, Susannah York.* GB. Col. WS. 1965

SECRET PARIS (X). **Jacey, Piccadilly** (REG 1449). Showing: 11.30, 1.45, 4.0, 6.15, 8.30. *Director: Edouard Logerau.* Sensationalist documentary. France (English commentary). Col. 1 hr 25 min. 1964

A SHOT IN THE DARK (A).
Jacey, Marble Arch (MAY 6396). From Th 9 Dec. *Director: Blake Edwards. Stars: Peter Sellers, Elke Sommer, Herbert Lom.* US. Col. WS. 1 hr 41 min. 1964. With: THE PINK PANTHER

THE SLEEPING BEAUTY (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2.30, 8. Sat: 2.30, 5.30, 8.30. Sun: 4.30, 8. *Directors: K Sergeyev & A Dudko. Stars: Leningrad Kirov Ballet Co.* Russia. Col. 1 hr 40 min. 1964

THE SOUND OF MUSIC (U).
Dominion, Tottenham Ct Rd,
W 1 (MUS 2176). Bookable. Showing: 2.30, 8. Sun: 4.30, 8. *Director: Robert Wise.* From Rodgers & Hammerstein. *Stars Julie Andrews Christopher Plummer, Peggy Wood, Eleanor Parker.* US. Col. Todd-AO. 2 hr 50 min. 1964

† **TAKE OFF YOUR CLOTHES**
AND LIVE (A). **Cameo-Mou-**
lin, Gt Windmill St (GER 1653). Pgm: 10.30, 1.5, 3.40, 6.15, 8. (Sat only: 10.50.) Sun: from 2.30. *Director: Arnold Leslie Miller.* Nudist. *Stars: Ian Michael, Jenny Lane, Maureen Haydon.* GB. Col. 1 hr 3 min. 1962. With: UNE FEMME MARIEE (X)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673). 2.30, 8. Sun: 4.30, 8. *Director: Ken Annakin.* Comic air race before flying was dangerous. *Stars: Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel.* GB. Col. Todd-AO. 2 hr 10 min. 1965

TO TRAP A SPY (A). **Ritz, Leicester Sq, W 1** (GER 1234). Pgm: 1.35, 3.48, 6.6, 8.24. (Sat only: 11). Sun: 3.15, 5.33, 7.51. *Director: Don Medford.* First film from the UNCLE TV series. *Stars: Robert Vaughn, Luciana Paluzzi.* US. Col. 1 hr 30 min. 1964 (Check)

✱ **TOKYO OLYMPIAD** (U)
✱ **Academy One, Oxford St**
(GER 2981). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Pgm: 1.10, 3.35, 6, 8.35. Sun: 4.5, 6.25, 8.50. *Director: Kon Ichikawa.* Documentary on the 1964 Olympic Games. Japan. Col. WS. 2 hr 10 min. 1965

WALK ON THE WILD SIDE (X). **International Film Theatre, Bayswater** (BAY 2345). *Director: Edward Dmytryk.* Low life in New Orleans. *Stars: Laurence Harvey, Jane Fonda, Barbara Stanwyck.* US. B & W. 1 hr 54 min. 1962. With: LES ADOLESCENTES (X)

† **WHAT'S NEW, PUSSYCAT?**
(X). **Prince Charles Theatre,**
Leicester Sq (GER 8181). Showing: 1.45, 4.15, 6.40, 9.10. Sat: 11.45. Sun: 4, 6.20, 8.45. Pgm: 1.5, 3.45, 6.10, 8.40. Sat: 11.15. Sun: 4, 5.45, 8.10. *Director: Clive Donner* ("Nothing but the Best"). Sex comedy, "Popular pictures are certainly getting stranger"–The Times. *Stars: Peter O'Toole, Peter Sellers, Ursula Andress, Capucine.* GB. Col. 1 hr 48 min. 1965

✱ **WILD STRAWBERRIES** (A)
✱ **Gala Royal, Edgware Rd,**
W 2 (AMB 2345). 3.30, 7.10. Sun: 6.55. *Director: Ingmar Bergman.* Octogenarian meditates on the pattern of his life. *Stars: Victor Sjöstrom, Bibi Andersson, Ingrid Thulin.* Sweden. B & W. 1 hr 33 min. 1957. With: KAPO (X)

✱ **WITCHCRAFT** (X). **Rialto,**
Coventry St, W 1 (GER 3488). *Director: Don Sharp.* Horror. *Stars: Jack Hedley, Jill Dixon, Lon Chaney, Marie Ney.* GB. B & W. 1 hr 19 min. 1963/64. With: THE EARTH DIES SCREAMING (A)

✱ **A YANK AT OXFORD** (U).
Cameo, Victoria St (VIC 6588). Th 9 Dec, 3 days. Pgm: 11.20, 1.0, 3.0, 4.55, 6.50, 8.50. *Director: Jack Conway.* Comedy. *Stars: Robert Taylor, Vivien Leigh, Lionel Barrymore.* GB. B & W. 1 hr 34 min. 1938

THE YELLOW ROLLS-ROYCE (A). **Jacey, Strand** (TEM 3648). (Ends 8 Dec.) *Director: Anthony Asquith.* 3 episodes in the life of a veteran car. *Stars: Rex Harrison, Jeanne Moreau, Ingrid Bergman, Shirley MacLaine, George C Scott, Alain Delon, Omar Sharif.* GB. Col. WS. 2 hr 2 min. 1964

LATE-NIGHT FILMS

Additional to those listed in the West End section above

F 3 Dec. 11.15. **Classic, Notting**
✱ **Hill Gate** (PAR 5750). **LES BONNES FEMMES** (X)

F 3 Dec. 11.15. **Classic, Baker St, W 1** (WEL 8836). **THIS EARTH IS MINE** (A)

Sat 4 Dec. 11.30. **Jacey, Leicester Sq** (GER 3646). **COME BLOW YOUR HORN** (A)

Sat 4 Dec. 11.0. **Jacey, Charing X Rd** (GER 4815). **SEVEN VOYAGES OF SINBAD** (U). With: THE RED BERET (A).

F 10 Dec. 11.15. **Notting Hill Gate Classic** (PAR 5750). **VOLPONE** (A)

F 10 Dec. 11.15. **Baker St Classic** (WEL 8836). **FERRY TO HONGKONG** (U)

Sat 11 Dec. 11.30. **Jacey, Lei-**
✱ **cester Sq.** (GER 2001). **RO-MAN HOLIDAY** (U). With: THE CATTLE CARTERS (U)

PRE-RELEASE

These cinemas show films at least one week prior to general release

THE FAMILY JEWELS (U). **Fulham Rd ABC** (FRO 2636) & **Edgware Rd ABC** (PAD 5901). Sun 5 Dec, 7 days. *Director: Jerry Lewis.* Comedy. *Star: Jerry Lewis.* US. Col. 1 hr 40 min. 1964/5. With: TOWN TAMER (U)

THE HEROES OF TELE-MARK (U). *Director: Anthony Mann.* "The Guns of Navarone" on ice: WW II Norwegian Commandos against Germany's heavy water factory. *Stars: Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave.* GB. Col. WS. 2 hr 11 min. 1965. With: EUROPEAN TAPESTRY (U)

Bromley Odeon (RAV 4425)
Finsbury Park Astoria (ARC 2224)
Hammersmith Odeon (RIV 4081)
Ilford Odeon (VAL 2500)
Kingston Granada (KIN 0404)
Purley Astoria (UPL 1212)
Streatham Odeon (STR 8610)
Watford Odeon (WA4 3317)

DISTRICT DIRECTORY

A guide to cinemas not showing general release programmes. The numbers refer to films listed under the heading "Other Releases". Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

Acton Granada 21, 95
Bayswater ABC 8, 85
Belmont Essoldo 78
Brixton Classic 4, 5, 93, 117
Brixton Granada 22, 79,
Camberwell Grand 53
Chelsea Classic 89, 97
Chelsea Essoldo 32
Clapham Jcn Imperial 6, 115
Croydon Classic 19, 80
Dalston Classic 48, 56, 68, 96
Ealing Walpole 10, 25
East Ham Granada 83, 101
Eltham Hill Gaumont 90, 110
Enfield Florida 24, 59, 62, 112
Finchley Rex 69
Finchley Gaumont 71
Golders Green Ionic 39, 86
Hackney Essoldo 7, 11, 13, 67
Hampstead Classic 84, 114
Hampstead Everyman 52
Harringay Curzon 51, 63, 76
Harrow Rd Prince of Wales 54, 72
Harlesden Coliseum 94, 100
Haverstock Hill Odeon 18, 45, 70
Hendon Gala 38, 105
Hendon Gaumont 40
Highams Pk Regal 15, 23, 46, 79
Islington Rex 21, 95, 98, 106
Kilburn Classic 60, 64
Kilburn Grange 94, 100
Leytonstone Rialto 69
Notting Hill Imperial Playhouse 16, 63, 82, 99
Notting Hill Classic 43, 49
Notting Hill Gaumont 1
Paddington Essoldo 12, 61, 66, 111
Palmers Green Queen's Hall 69
Poplar Essoldo 92, 118
Praed St Classic 81, 88
Purley Regal 69
Putney Globe 26, 103
Queensbury Essoldo 2, 108
Rayners Lane Odeon 101, 116
Raynes Pk Rialto 27, 73, 74
Richmond Gaumont 20, 113
Southfields Plaza 3,
St Pancras Tolmer 9, 65, 91
Stepney Essoldo 37, 44, 109, 118
Stepney Odeon 53, 58, 87, 102
Stockwell Classic 14, 35, 50, 77
Stoke Newington Coliseum 55, 57
Tooting Astoria 17, 104
Tooting Bec Classic 41, 42, 47, 75
Victoria Biograph 33, 55, 57, 119
Waterloo Stn Classic 34, 36
Whalebone Lane Odeon 28, 30
Woodford Plaza 29, 31
Woolwich Granada 69

GENERAL RELEASE

Most of these cinemas belong to either Rank, ABC, Essoldo or Granada chains

Sun 28 *Nov-Sat* 4 *Dec*
A STUDY IN TERROR (X). NO SURVIVORS PLEASE (A). Rank: North London
DINGAKA (U). BLACK SPURS (U). ABC: North London
THE COLLECTOR (X). Rank: South London
THE CINCINNATI KID (A). QUICK, BEFORE IT MELTS (A). ABC: South London

RANK NORTH

Sun 5 *Dec-Sat* 11 *Dec*
A VERY SPECIAL FAVOUR (X). *Director: Michael Gordon.* Sex comedy. *Stars: Rock Hudson, Leslie Caron, Charles Boyer.* US. Col. 1 hr 45 min. 1965. With: I SAW WHAT YOU DID (X)
Acton Odeon (ACO 4479)
Barking Odeon (RIP 2900)
Barnet Odeon (BAR 4147)
Burnt Oak Odeon (EDG 0660)
Camden Town Odeon (GUL 2446)
Chelsea Odeon (FLA 5858)
Chingford Odeon (SIL 2210)
Dalston Odeon (CLI 4649)
Ealing Odeon (EAL 3939)
East Ham Odeon (GRA 3559)
Edgware Rd Odeon (AMB 1050)
Edmonton Regal (EDM 5222)
Finchley Gaumont (HIL 3377) Not Th 9 Dec
Forest Gate Odeon (MAR 4665)
Harlesden Odeon (ELG 5071)
Hendon Odeon (SUN 3538)
Highgate Odeon (ARC 7110)
High Wycombe Odeon (High Wycombe 274)
Holloway Odeon (ARC 6331)
Islington Odeon (TER 3738)
Kensal Rise Odeon (LAD 3786) M 6 days
Kilburn State (MAI 8081)
Kingsbury Odeon (COL 8237)
Kings X Odeon (TER 3534) M 6 days
Leyton Odeon (LEY 3211)
Mile End Rd Odeon (ADV 2034)
Muswell Odeon (TUD 1001)
Park Royal Odeon (PER 1726)
Romford Odeon (RO 40300)
Shepherd's Bush Odeon (SHE 2306)
Southgate Odeon (PAL 5893)
South Harrow Odeon (BYR 2711)
Stamford Hill Odeon (STA 1504)
St Albans Odeon (St Albans 53888)
Swiss Cottage Odeon (PRI 5905) M 6 days
Temple Fortune Odeon (SPE 9741)
Wembley Odeon (WEM 4694)
Westbourne Grove Odeon (BAY 3369)
Wood Green Odeon (BOW 1330) Also at:
Clapton Kenninghall (AMH 1344)
Enfield Rialto (ENF 0711)
Hammersmith Broadway (RIV 6120) M 6 days
Harrow Granada (HAR 1946)
Walham Green ABC (FUL 6050) M 6 days
Walthamstow Granada (COP 7092)

ABC NORTH

Sun 5 *Dec-Sat* 11 *Dec*
THE WILD AFFAIR (A). *Director: John Krish.* A girl's last 12 hours before marriage. *Stars: Nancy Kwan, Terry-Thomas.* GB. B & W. 1 hr 44 min. 1963. With: THE PLEASURE GIRLS (X)
Barkingside State (CRE 1745)
Bowes Park Ritz (BOW 4163)
Clapton ABC (AMH 5295)
Ealing ABC (EAL 1333)
Edgware ABC (EDG 2164)
Enfield ABC (ENF 4411)
Essex Road ABC (CAN 2986)
Golders Green ABC (SPE 6161)
Hackney ABC (AMH 3036)
Hammersmith Regal (RIV 2388)
Harringay ABC (BOW 2519)
Harrow ABC (HAR 1743)
Holloway ABC (NOR 4470)
Ilford ABC (ILF 2720)
Kensal Rise Palace (LAD 3731)
Kentish Town ABC (GUL 4221)
Leyton ABC (LEY 3796)
Manor Park Coronation (ILF 6058)
Mile End Rd ABC (STE 2041)
Muswell Hill ABC (TUD 6017)
Neasden Ritz (DOL 6486)
Pinner ABC (Pinner 3242)
Romford ABC (Romford 43848)
Stratford Rex (MAR 2022)
Stoke Newington ABC (CLI 2415)
Upton Park ABC (GRA 2644)
Wembley ABC (WEM 0049)
Woodford Majestic (WAN 3463) Also at:
Barnet Essoldo (BAR 4450)
Becontree Odeon (Seven Kings 2302) M 6 days
Camden Town Plaza (GUL 2443) M 6 days
Edmonton Granada (EDM 5200) Not Th 9 Dec
Kilburn Essoldo (MAI 6566)
Kings X Century (TER 6321) M 6 days
St Albans Gaumont (St Albans 53700)
Shepherd's Bush Essoldo (SHE 1646)
Tottenham Florida (TOT 1724)
Watford Essoldo (WA2 3568)

RANK SOUTH

Sunday 5 *Dec-Sat* 11 *Dec*
A STUDY IN TERROR (X). *Director: James Hill.* Sherlock Holmes meets Jack the Ripper. *Stars: John Neville, Donald Houston, John Fraser, Anthony Quayle, Barbara Windsor, Adrienne Corri.* GB. Col. 1 hr 35 min. 1965. With: NO SURVIVORS PLEASE (A)
Balham Odeon (KEL 1031)
Brentwood Odeon (Brentwood 1723)
Brixton Astoria (BRI 5482)
Camberwell Odeon (BRI 3590)
Chadwell Heath Odeon (Seven Kings 3292)
Croydon Odeon (CRO 0202)
Dagenham Odeon (DOM 1030)
Deptford Odeon (TID 3500) M 6 days
East Dulwich Odeon (TOW 2704)
Epsom Odeon (Epsom 9455)
Erith Odeon (Erith 2020) M 6 days
Guildford Odeon (Guildford 4990)
Hornchurch Odeon (HX4 2700)
Hounslow Odeon (HOU 2096)
Kingston Odeon (KIN 0688)
Lewisham Odeon (LEE 1331)
Morden Odeon (CHE 5007)
Old Kent Rd Astoria (NEW 1527)
Penge Odeon (SYD 5694)
Putney Odeon (PUT 4756)
Redhill Odeon (RL6 61563)
Richmond Odeon (RIC 5759)
Southall Odeon (SOU 0170). With: THE BLACK TORMENT
South Norwood Odeon (LIV 1440)
Surbiton Odeon (ELM 3884)
Twickenham Odeon (POP 5005)
Well Hall Odeon (ELT 3351)
Wimbledon Odeon (LIB 2277)
Woking Odeon (Woking 61275)
Woolwich Odeon (WOO 2255) Also at:
Clapham Granada (BAT 7444) & NIGHTMARE IN THE SUN
Dartford Granada (DAR 1221) & SATURDAY NIGHT OUT. M 6 days
Greenford Granada (WAX 1203) & SATURDAY NIGHT OUT
Greenwich Granada (GRE 2772) & BLACK TORMENT. Not W 8 & F 10 Dec
Hayes Essoldo (HAY 1480)
Sutton Granada (VIG 4440) & SATURDAY NIGHT OUT
Sydenham Granada (SYD 8696) & SATURDAY NIGHT OUT
Tooting Granada (BAL 6601) & TWO FACES OF DR JEKYLL
Thornton Hth Granada (THO 2100) & SATURDAY NIGHT OUT

ABC SOUTH

Sun 5 *Dec- Sat* 11 *Dec*
DINGAKA (U). *Director: Jamie Uys.* Clash of law and social customs in modern South Africa. *Stars: Stanley Baker, Juliet Prowse, Siegfried Mynhardt.* GB. Col. 1 hr 37 min. 1965. With: BLACK SPURS (U)
Beckenham ABC (BEC 1171)
Bexleyheath ABC (Bexley 1680)
Blackheath ABC (GRE 2977)
Brixton ABC (BRI 4663)
Camberwell ABC (ROD 3666)
Catford ABC (HIT 3306)
Croydon ABC (CRO 0486)
Elephant & Castle Theatre (ROD 4968)
Eltham ABC (ELT 1311)
Forest Hill Capitol (FOR 2188)
Hounslow ABC (Hounslow 0546)
Kingston ABC (KIN 1121)
Old Kent Rd ABC (NEW 2784)
Putney ABC (PUT 3730)
Richmond ABC (RIC 4148)
Streatham ABC (STR 1928)
Tooting ABC (BAL 1000)
Uxbridge Regal (Uxbridge 32345)
Wimbledon ABC (LIB 2082)
Woolwich ABC (WOO 7069) *Also at:*
Cheam Granada (FAI 8818)
Crystal Palace Granada (LIV 2244)
Lewisham Rex (LEE 6111)
Peckham Odeon (NEW 1722)
Wandsworth Rd Granada (MAC 2117) Not M 6 & W 8 Dec

OTHER RELEASES

ADVENTURE & EPICS

1 **BECKET** (A). **Notting Hill** ✱ **Gaumont** (PAR 6705). Sun 5 Dec, 7 days. *Director: Peter Glenville.* From the play by Anouilh. Account of the Becket-Henry II quarrel. *Stars: Richard Burton, Peter O'Toole, Martita Hunt, Sian Phillips.* GB. Col. WS. 2 hr 29 min. 1963

2 **BLOOD OF THE EXECUTIONER** (U). **Queensbury Essoldo** (EDG 4209). Sun 5 Dec, 7 days. *Director: Luigi Capuano.* Mongo-Roman spectacle. *Stars: Guy Madison, Lex Barker.* Italy. Col. WS. 1 hr 32 min. 1963. With: DUEL AT THE RIO BRAVO (U)

3 **CLEOPATRA** (A). **Southfields Plaza** (VAN 5881). M 6 Dec, 6 days. *Director: Joseph L Mankiewicz.* From Mamoulian through Shakespeare via Rome. *Stars: Elizabeth Taylor, Rex Harrison, Richard Burton.* US. Col. Todd-AO. 3 hr 35 min. 1963

4 **CLEOPATRA'S DAUGHTER** (A). **Brixton Classic** (BRI 1649). Sun 5 Dec, 4 days. 2.45, 5.50, 9.0. Sun 5.55, 9.0. *Director: Fernando Cerchio.* Spectacle. *Stars: Debra Paget, Robert Alda.* Italy/France. Col. WS. 1 hr 30 min. 1960. With: COLOSSUS OF THE STONE AGE (A)

5 **COLOSSUS OF THE STONE AGE** (A). **Brixton Classic** (BRI 1649). Sun 5 Dec, 4 days. 1.15, 4.20, 7.25. Sun: 4.25, 7.25. *Director: Guido Malatesta.* Pre-classical muscles. *Stars: Reg Lewis, Margaret Lee.* Italy (dubbed). Col. WS. 1 hr 22 min. 1962. With: CLEOPATRA'S DAUGHTER (A)

6 **GOLIATH AND THE SINS OF BABYLON** (U). **Clapham Junction Imperial** (BAT 0275). Sun 5 Dec, 7 days. *Director: Michele Lupo.* Biblical spectacle. *Stars: Mark Forest, Erno Crisael.* Italy/US. Col. WS. 1 hr 20 min. 1963. With: RED SUNDOWN (U)

7 **GUNS OF THE BLACK WITCH** (A). **Hackney Essoldo** (AMH 2351). Sun 5 Dec, 4 days. *Director: Domenico Paollela.* 17th-cent Caribbean pirates. *Stars: Don Megowan, Emma Danieli.* Italy/France. Col. WS. 1 hr 34 min. 1961. With: SAMSON AND THE SEVEN MIRACLES (U)

8 **THE INVINCIBLE MASKED RIDER** (A). **Bayswater ABC** (BAY 4149). M 6 Dec, 6 days. *Director: Umberto Lenzi.* 18th-cent Fairbanksiana. *Stars: Pierre Brice, Helene Chanel.* Italy/France. Col. WS. 1 hr 34 min. 1963. With: LICENSED TO KILL (A)

9 **KING OF KINGS** (U). **St Pancras Tolmer** (EUS 7576). Th 9 Dec, 3 days. *Director: Nicholas Ray.* Epic life of Christ. *Star: Jeffrey Hunter.* US. Col. WS. 2 hr 33 min. 1961

10 **THE PROUD ONES** (U). **Ealing Walpole** (EAL 3396). Sun 5 Dec, 7 days. *Director: Robert Webb.* Texan gun hands. *Stars: Robert Ryan, Jeffrey Hunter, Virginia Mayo.* US. Col. WS. 1 hr 34 min. 1956. With: SHE KNOWS Y'KNOW (U)

11 **SAMSON AND THE SEVEN MIRACLES** (U). **Hackney Essoldo** (AMH 2351). Sun 5 Dec, 4 days. *Director: Riccardo Fredo.* Special effects spectacle. *Stars: Gordon Scott, Yoko Tani.* Italy/France. Col. WS. 1 hr 16 min. 1961. With: GUNS OF THE BLACK WITCH (A)

12 **SANDOKAN THE GREAT** (U) **Paddington Essoldo** (CUN 2861). Th 9 Dec, 3 days. *Director: Umberto Lenzi.* Muscular spectacle. *Star: Steve Reeves.* Italy/France/Spain (dubbed). Col. WS. 1 hr 54 min. 1963. With: GIRL HAPPY (U)

13 **SEVEN SEAS TO CALAIS** (U) **Hackney Essoldo** (AMH 2351). Th 9 Dec, 3 days. *Director: Rudolph Mâté.* Elizabeth I, Raleigh & Drake. *Stars: Rod Taylor, Keith Mitchell, Irene Worth.* US/Italy. Col. WS. 1 hr 41 min. 1962. With: IT HAPPENED AT THE WORLD'S FAIR (U)

14 **THE STORY OF RUTH** (U). **Stockwell Classic** (BRI 2513). Sun 5 Dec, 4 days. 1.15, 4.45, 8.20. Sun: 5.10, 8.35. *Director: Henry Koster.* Tears amid the alien corn. *Stars: Stuart Whitman, Elana Eden, Jeff Morrow, Viveca Lindfors.* US. Col. WS. 2 hr 12 min. 1960. With: THE DOUBLE (U)

15 **MOONLIGHT BAY** (U). **Highams Park Regal** (LAR 1888). Th 9 Dec, 3 days. *Director: Roy Del Ruth.* Smugglers. *Stars: Doris Day, Gordon McCrae.* US. Col. 1 hr 35 min. 1952. With: CARRY ON NURSE (U)

16 **WHITE WARRIOR** (U). **Notting Hill Imperial Playhouse** (PAR 4992). Th 9 Dec, 3 days. *Director: Riccardo Freda.* Hadji Murad and the Caucasian rising. *Stars: Steve Reeves, Giorgia Mon.* Italy/Yugoslavia. Col. WS. 1 hr 26 min. 1959. With: ISLAND ESCAPE (A)

17 **YANKEE PASHA** (U). **Tooting Astoria** (BAL 4020). Sun 5 Dec, 7 days. *Director: Joseph Pevney.* An American hunter's search for a girl in Morocco. *Stars: Jeff Chandler, Rhonda Fleming, Lee J Cobb.* US. Col. 1 hr 24 min. 1954. With: APACHE'S LAST BATTLE (U)

COMEDIES

18 **ALL IN A NIGHT'S WORK** (A). **Haverstock Hill Odeon** (SWI 3583). Sun 5 Dec, 6 days (not Th 9 Dec). *Director: Joseph Anthony.* Sex comedy. *Stars: Shirley MacLaine, Dean Martin, Charlie Ruggles.* US. Col. 1 hr 34 min. 1960. With: HUD (A)

19 **BILLY LIAR!** (A). **Croydon** ✱ **Classic** (CRO 6655). Sun 5 Dec, 7 days 1.25, 5.5, 8.50. Sun: 4.0, 8.45. *Director: John Schlesinger.* "The conflict between a fantasy life and the brute facts of Bradford." *Stars: Tom Courtenay, Julie Christie.* GB. B & W. WS. 1 hr 38 min. 1962. With: HOT ENOUGH FOR JUNE (A)

20 **THE RELUCTANT DEBU-** ✱ **TANTE** (U). **Richmond Gaumont** (RIC 1760). Sun 5 Dec, 7 days. *Director: Vincente Minnelli.* From the William Douglas-Home play. *Stars: Kay Kendall, Rex Harrison, Sandra Dee.* US. Col. WS. 1 hr 35 min. 1958. With: THE OUTRAGE (X)

21 **LA RONDE** (X). **Acton** ✱ **Granada** (ACO 4484). Sun 5 Dec, 7 days. **Islington Rex** (CAN 3520). M 6 Dec, 3 days. *Director: Roger Vadim.* A coloured sexual merry-go-round in the Belle Epoch. *Stars: Jane Fonda, Claude Giraud, Anna Karina.* France (dubbed). Col. 1 hr 50 min. 1964. With: CAMP ON BLOOD ISLAND (X)

22 **CARRY ON CLEO** (A). **Brixton Granada** (BRI 2201). M 6 Dec-F 10 Dec. *Director: Gerald Thomas.* Egyptian carry on. *Stars: Kenneth Williams, Sidney James, Amanda Barrie.* GB. Col. 1 hr 32 min. 1964. With: FRIGHTENED CITY (A)

23 **CARRY ON NURSE** (U). **Highams Park Regal** (LAR 1888). Th 9 Dec, 3 days. *Director: Gerald Thomas.* Hospital carry on. *Stars: Shirley Eaton, Wilfrid Hyde White, Leslie Phillips.* GB. B & W. 1 hr 25 min. 1958. With: MOONLIGHT BAY (U)

24 **THE CLOWN AND THE KID** (U). **Enfield Florida** (Enfield 2875). Th 9 Dec, 3 days. *Director: Edward L Cahn.* Comedy drama with an escaped convict and an orphan boy circus rider. *Stars: John Lupton, Mike McGreevey, Don Keefer.* US. B & W. 1 hr 5 min. 1961. With: THE MAGNIFICENT 7 (U)

25 **SHE KNOWS Y'KNOW** (U). **Ealing Walpole** (EAL 3396). Sun 5 Dec, 7 days. *Director: Montgomery Tully.* Low life in an industrial town. *Stars: Hylda Baker, Cyril Smith, Joe*

Gibbons. GB. B & W. 1 hr 12 min. 1961. With: THE PROUD ONES (U)

26 **DAYS OF THRILLS AND** ✱ **LAUGHTER** (U). **Putney Globe** (PUT 0032). Sun 5 Dec, 7 days. *Director: Robert Youngson.* Compilation of silent comedy & thriller favourites. *Stars: Charlie Chaplin, Laurel & Hardy, Douglas Fairbanks etc.* US. B & W. 1 hr 33 min. Compiled 1961. With: VON RYAN'S EXPRESS (U)

27 **THE DISORDERLY ORDERLY** (U). **Raynes Park Rialto** (WIM 2828). Sun 5 Dec, 4 days. *Director: Frank Tashlim.* "As funny as anything in the American cinema today"—The Times. *Stars: Jerry Lewis.* US. Col. 1 hr 29 min. 1965. With: CRACK IN THE WORLD (U)

28 **DOCTOR AT SEA** (U). **Whalebone Lane Odeon** (DOM 1600). Sun 5 Dec, 7 days. Second of the series. *Director: Ralph Thomas. Stars: Dirk Bogarde, Brenda de Banzie.* GB. Col. WS. 1 hr 33 min. 1955. With: FOLLOW A STAR (U)

29 **DOCTOR IN THE HOUSE** (U). **Woodford Plaza** (WAN 0788). Sun 5 Dec, 7 days. *Director: Ralph Thomas.* First of the series. *Stars: Dirk Bogarde, Kenneth More, Muriel Pavlov.* GB. Col. 1 hr 32 min. 1954. With: GENEVIEVE (U)

30 **FOLLOW A STAR** (U). **Whalebone Lane Odeon** (DOM 1600). Sun 5 Dec, 7 days. *Director: Robert Asher.* Little man's dream to be a singing idol. *Star: Norman Wisdom.* GB. B & W. 1 hr 43 min. 1959. With: DOCTOR AT SEA (U)

31 **GENEVIEVE** (U). **Woodford** ✱ **Plaza** (WAN 0788). Sun 5 Dec, 7 days. *Director: Henry Cornelius.* London to Brighton in veteran cars. *Stars: John Gregson, Kenneth More, Kay Kendall, Dinah Sheridan.* GB. Col. 1 hr 26 min. 1952. With: DOCTOR IN THE HOUSE (U)

32 **WHAT'S NEW, PUSSYCAT?** (X). **Chelsea Essoldo** (FLA 7488). Sun 5 Dec, 7 days. *Director: Clive Donner* ("Nothing but the Best"). Sex comedy. "Popular pictures are certainly getting stranger"—The Times. *Stars: Peter Sellers, Peter O'Toole, Woody Allen, Ursula Andress, Capucine.* GB. Col. 1 hr 48 min. 1965

33 **WHO'S BEEN SLEEPING IN MY BED?** (A). **Victoria Biograph** (VIC 1624). Th 9 Dec, 3 days. *Director: Daniel Mann.* Sex comedy. *Stars: Dean Martin, Yoko Tani, Elizabeth Montgomery.* US. Col. WS. 1 hr 42 min. 1963. With: YOUNG FURY (A)

34 **HEY HEY USA** (U). **Water-** ✱ **loo Stn Classic** (WAT 4323). Th 9 Dec, 3 days. 3.10, 5.0, 6.50, 8.35. *Director: Marcel Varnel.* Anglo-American gangster burlesque. *Stars: Will Hay, Edgar Kennedy.* GB. B & W. 1 hr 32 min. 1938

35 **MY SISTER EILEEN** (U). ✱ **Stockwell Classic** (BRI 2513). Th 9 Dec, 3 days. 3.15, 7.0. *Director: Richard Quine.* A country girl in Greenwich Village. *Stars: Janet Leigh, Jack Lemmon.* US. Col. 1 hr 46 min. 1955. With: LOVE WITH THE PROPER STRANGER (X)

36 **OH MR PORTER!** (U). ✱ **Waterloo Stn Classic** (WAT 4323). Sun 5 Dec, 4 days. 3.0, 4.30, 6.25, 8.25. *Director: Marcel Varnel.* Railway farce. *Star: Will Hay.* GB. B & W. 1 hr 25 min. 1937

37 **OPERATION BIKINI** (U). **Stepney Essoldo** (STE 4152). Th 9 Dec, 3 days. *Director: Anthony Carras.* Beach comedy with songs. *Stars: Tab Hunter, Frankie Avalon, Scott Brady, Jim Backus.* US. B & W. 1 hr 24 min. 1963. With: GUNFIGHT AT COMANCHE CREEK (U)

38 **YOU MUST BE JOKING** (U). **Hendon Gala** (HEN 6631). Sun 5 Dec, 7 days. *Director: Michael Winner.* Army initiative test satire. *Stars: Michael Caine, Lionel Jeffries, Bernard Cribbens.* GB. B & W. 1 hr 33 min. 1965. With: CAT BALLOU (A)

DRAMA

39 **THE CINCINNATI KID** (A). ✱ **Golders Green Ionic** (SPE 1724). Sun 5 Dec, 7 days. *Director: Norman Jewison.* 3 days in the life of a stud poker player. *Stars: Steve McQueen, Edward G Robinson, Ann-Margret, Karl Malden, Tuesday Weld.* US. Col. 1 hr 44 min. 1965. With: MURDER AHOY (U)

40 **DARLING . . .** (X). **Hendon Gaumont** (HEN 7137). Sun 5 Dec, 7 days. *Director: John Schlesinger.* The frustrations of a self-seeking starlet. *Stars: Dirk Bogarde, Laurence Harvey, Julie Christie.* GB. B & W. 2 hr 7 min. 1965

41 **WALK ON THE WILD SIDE** (X). **Tooting Classic** (BAL 5566). Th 9 Dec, 3 days. 1.45, 5.10, 8.35. *Director: Edward Dmytryk.* A brothel in New Orleans. *Stars: Laurence Harvey, Jane Fonda, Capucine.* US. B & W. 1 hr 54 min. 1962. With: LAST DAY OF SUMMER (A)

42 **GIRL IN THE HEADLINES** (A). **Tooting Classic** (BAL 5566). Sun 5 Dec, 4 days. 3.20, 7. Sun: 6.40. *Director: Michael Truman.* Crime detection in the suburbs. *Stars: Ian Hendry, Ronald Fraser, Margaret Johnston.* GB. B & W. 1 hr 33 min. 1962. With: DIAL M FOR MURDER (X)

43 **HAMLET** (U). **Notting Hill** ✱ **Classic** (PAR 5750). Th 9 Dec, 3 days. 12.40, 4.0, 7.25. Sat: 11.15. *Director: Laurence Olivier. Stars: Laurence Olivier, Jean Simmons.* GB. B & W. 2 hr 35 min. 1948

44 **THE HILL** (X). **Stepney** ✱ **Essoldo** (STE 4152). M 6 Dec, 3 days. *Director: Sidney Lumet.* Life in a British military prison set in Libya. *Stars: Sean Connery, Harry Andrews, Michael Redgrave.* GB. B & W. 2 hr 3 min. 1965. With: WEST OF MONTANA (A)

45 **HUD** (A). **Haverstock Hill** ✱ **Odeon** (SWI 3583). Sun 5 Dec, ✱ 6 days (not Th 9 Dec). *Director: Martin Ritt.* Love, cattle & family tensions in modern Texas. *Stars: Paul Newman, Melvyn Douglas, Patricia Neal (Academy Award* 1964). US. B & W. WS. 1 hr 51 min. 1962. With: ALL IN A NIGHT'S WORK (A)

46 **A KIND OF LOVING** (X). ✱ **Highams Park Regal** (LAR 1888). M 6 Dec, 3 days. *Director: John Schlesinger.* Berlin Golden Bear 1962. A young couple's kind of life in the North. *Stars: Alan Bates, June Ritchie.* GB. B & W. 1 hr 52 min. 1962. With: FRIGHTENED CITY (A)

47 **LAST DAY OF SUMMER** ✱ (A). **Tooting Classic** (BAL 5566). Th 9 Dec, 3 days. 3.45, 7.10. *Director: Tadeusz, Jan Laskowski.* Polish love story. *Stars: Irena Laskowska, Jan Machulski.* Poland (sub-titled). B & W. 1 hr 2 min. 1957/8. With: WALK ON THE WILD SIDE (X)

48 **THE LEATHER BOYS** (X). **Dalston Classic** (CLI 6677). Sun 6 Dec, 4 days. 1.30, 5.10, 8.55. Sun: 4.30, 9.5. *Director: Sidney J Furie.* A honeymoon at Butlins, dishes in the sink & ton-ups on the North Circular. *Stars: Rita Tushingham, Dudley Sutton, Colin Campbell.* GB. B & W. WS. 1 hr 48 min. 1962. With: DAY OF THE TRIFFIDS (X)

49 **LORD OF THE FLIES** (X). ✱ **Notting Hill Classic** (PAR 5750). Sun 5 Dec, 4 days. 12.30, 2.30, 4.35, 6.45, 8.50. Sun: 4.30, 6.30, 8.35. *Director: Peter Brook.* A return to savagery among shipwrecked English schoolboys. *Stars: James Aubrey, Tom Chapin, Hugh Edwards.* GB. B & W. 1 hr 31 min. 1961/3

50 **LOVE WITH THE PROPER** ✱ **STRANGER** (X). **Stockwell Classic** (BRI 2513). Th 9 Dec, 3 days. 1.30, 5.10, 8.55. *Director: Robert Mulligan.* Love, abortion & marriage in New York. *Stars: Natalie Wood, Steve McQueen, Edie Adams.* US. B & W. 1 hr 40 min. 1963. With: MY SISTER EILEEN (U)

51 **THE NUN'S STORY** (U). **Harringay Curzon** (MOU 1070). Th 9 Dec, 3 days. *Director: Fred Zinneman.* Belgian novice tests her faith nursing in the Congo. *Stars: Audrey Hepburn, Peter Finch.* US. Col. 2 hr 29 min. 1957/9

52 **ROOM AT THE TOP** (X). ✱ **Hampstead Everyman** (HAM 1525). M 6 Dec, 7 days. *Director: Jack Clayton.* The path to the top in Bradford. *Stars: Laurence Harvey, Simone Signoret* (1959 *Oscar, Cannes Prize*), *Heather Sears.* GB. B & W. 1 hr 57 min. 1958

53 **ZORBA THE GREEK** (X) **Stepney Odeon** (BIS 6000). Sun 5 Dec, 4 days; **Camberwell Grand** (ROD 4341). M 6 Dec, 6 days. *Director: Michael Cacoyannis.* A winter in Crete, from the novel by Kazanzakis. *Stars: Anthony Quinn, Alan Bates. Lila Kedrova* (Oscar 1964, best supporting actress). Greece/US. B & W. 2 hr 2 min. 1964. With: SNIPER'S RIDGE (A) Stepney Odeon only.

HORROR & SCIENCE FICTION

54 **THE BODY SNATCHERS** ✱ (A). **Harrow Rd Prince of Wales** (CUN 3303). M 6 Dec, 6 days. *Director: Robert Wise.* Grave robbing. *Stars: Boris Karloff, Bela Lugosi.* US. B & W. 1 hr 13 min. 1945. With: BRUTE FORCE (A)

55 **COMEDY OF TERRORS** (X) ✱ **Stoke Newington Coliseum** (CLI 1844). Sun 5 Dec, 7 days; **Victoria Biograph** (VIC 1624). M 6 Dec, 3 days. *Director: Jaques Tourneur.* Poe-faced graveyard humour. *Stars: Vincent Price, Peter Lorre, Boris Karloff.* GB. Col. WS. 1 hr 28 min. 1963. With: THE EVIL EYE (X)

56 **DAY OF THE TRIFFIDS** (X). **Dalston Classic** (CLI 6677). Sun 5 Dec, 4 days. 3.20, 7.5. Sun: 6.55. *Director: Steve Sekely.* The rise and triumph of a carnivorous plant. *Stars: Howard Keel, Janette Scott, Kieron Moore.* GB. Col. WS. 1 hr 34 min. 1961. With: THE LEATHER BOYS (X)

57 **THE EVIL EYE** (X). **Stoke** ✱ **Newington Coliseum** (CLI 1844). Sun 5 Dec, 7 days; **Victoria Biograph** (VIC 1624). M 6 Dec, 3 days. *Director: Mario Bava.* A series of alphabetical murders. *Stars: John Saxon, Letitia Roman.* Italy/US. B & W. 1 hr 32 min. 1962. With: COMEDY OF TERRORS (X)

58 **THE HAUNTING** (X). **Stepney Odeon** (BIS 6000). Th 9 Dec, 3 days. *Director: Robert Wise.* Psychic research workers in a new England mansion. *Stars: Julie Harris, Claire Bloom, Richard Johnson, Russ Tamblyn.* GB. B & W. WS. 1 hr 32 min. 1962. With: THE MURDER MEN (X)

59 **THE HEAD** (X). **Enfield Florida** (Enfield 2875). Sun 5 Dec, 4 days. *Director: Victor Trivas.* Haunting by severed head. *Stars: Horst Frank, Michel Simon.* W Germany (dubbed). B & W. 1 hr 32 min. 1959. With: PLAYGIRLS AND THE VAMPIRE (U)

60 **HOUSE OF FRANKEN-STEIN** (X). **Kilburn Classic** (MAI 6767). Sun 5 Dec, 7 days. 1.0, 3.50, 6.40, 9.30. Sun: 6.20, 9.20. *Director: Eric Kenton.* Early horror. *Stars: Boris Karloff, J Carrol Naish.* US. B & W. 1 hr 10 min. 1944. With: SON OF DRACULA (A)

61 **THE MYSTERIANS** (A). **Paddington Essoldo** (CUN 2661). M 6 Dec, 3 days. *Director: Inoshiro Honda.* Japanese science fiction. *Stars: Kenji Sahara, Yumi Shirakawa.* Japan. Col. WS. 1 hr 25 min. 1958. With: INDIAN KILLER (A)

62 **PLAYGIRLS AND THE VAMPIRE** (U). **Enfield Florida** (Enfield 2875). Sun 5 Dec, 4 days. *Director: Piero Regnoli.* In a French chateau. *Stars: Walter Brandi, Lyla Rocco.* Italy. B & W. 1 hr 25 min. 1960. With: THE HEAD (X)

63 **THE RAVEN** (X). **Harringay** ✱ **Curzon** (MOU 1070). Sun 5 Dec, 4 days. **Notting Hill Imperial Playhouse** (PAR 4992). M 6 Dec, 3 days. *Director: Roger Corman.* Duel of magicians. From Poe. *Stars: Vincent Price Boris Karloff, Hazel Court.* US. Col. WS. 1 hr 26 min. 1962. With: IT STARTED IN TOKYO (A) Notting Hill Imperial Playhouse; DR CRIPPEN (X) Harringay Curzon

64 **SON OF DRACULA** (A). ✱ **Kilburn Classic** (MAI 6767). Sun 5 Dec, 7 days. 2.15, 5.5, 7.55. Sun: 4.40, 7.40. *Director Robert Siodmak.* An early piece of the macabre. *Stars: Lon Chaney, Robert Paige.* US. B & W. 1 hr 18 min. 1943. With: HOUSE OF FRANKENSTEIN (X)

65 **THE SPECTRE** (X). **St Pan-** ✱ **cras Tolmer** (EUS 7576). M 6 Dec, 3 days. *Director: Robert Hampton.* A noisy haunting in the Candelabra Belt. *Stars: Barbara Steele, Peter Baldwin.* Italy. Col. 1 hr 33 min. With: SECRETS OF BUDDHA (A)

MUSICALS

66 **GIRL HAPPY** (U). **Paddington Essoldo** (CUN 2661). Th 9 Dec, 3 days. *Director: Boris Segal.* Combos & romance at a holiday camp. *Star: Elvis Presley.* US. Col. 1 hr 36 min. 1964. With: SANDOKAN THE GREAT (U)

67 **IT HAPPENED AT THE WORLD'S FAIR** (U). **Hackney Essoldo** (AMH 2351). Th 9 Dec, 3 days. *Director: Norman Taurog.* Presley escorts a Japanese orphan. *Stars: Elvis Presley.* US. Col. WS. 1 hr 44 min. 1962. With: SEVEN SEAS TO CALAIS (U)

68 **TEA FOR TWO** (U). **Dalston Classic** (CLI 6677). Th 9 Dec, 3 days. 3.40, 7.5. *Director: David Butler.* The 1920's, the Charleston and the Crash. *Stars: Doris Day, Gordon MacRae.* US. Col. 1 hr 37 min. 1950. With: THE DAM BUSTERS (U)

69 **WEST SIDE STORY** (A). ✱ **Leytonstone Rialto** (LEY 1425). M 6 Dec, 6 days. **Finchley Rex** (TUD 2233). Sun 5 Dec, 7 days. **Palmers Grn Queens Hall** (PAL 0860). Sun 5 Dec, 7 days. **Purley Regal** (UPL 2044) & **Woolwich Granada** (WOO 2678). M 6 Dec, 6 days. *Director: Robert Wise.* 10 Academy Awards. Music by Bernstein. *Stars: Natalie Wood, Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris.* US. Col. WS. 2 hr 33 min. 1961

OPERA & BALLET

70 **MADAME BUTTERFLY** (U). **Haverstock Hill Odeon** (SWI 3583). Th 9 Dec only. *Director: Carmine Gallone.* Puccini's Opera. *Stars: Kauru Yachigusa, Michiko Tanaka.* Italy/Japan. Col. 1 hr 54 min. 1955

71 **ROMEO AND JULIET** (U). **Finchley Gaumont** (HIL 3377). Th 9 Dec only. *Director: Lev Arnshtam, L Lavrovsky.* Music by Prokofiev. Cannes Festival Prize 1955. *Stars: The Bolshoi Ballet Company with Ulanova.* Russia. Col. 1 hr 36 min. 1954

THRILLERS

72 **BRUTE FORCE** (A). **Harrow** ✱ **Rd Prince of Wales** (CUN 3303). M 6 Dec, 6 days. *Director: Jules Dassin.* Prison brutalities with Wagner on the gramophone. *Stars: Burt Lancaster.* US. B & W. 1 hr 28 min. 1947. With: THE BODY SNATCHERS (A)

73 **CHARADE** (A). **Raynes Park** ✱ **Rialto** (WIM 2828). Th 9 Dec, 3 days. *Director: Stanley Donen.* Sophisticated suspense in Paris. *Stars: Audrey Hepburn, Cary Grant, James Coburn, Walter Matthau.* US. Col. 1 hr 53 min. 1962/3

74 **CRACK IN THE WORLD** (U). **Raynes Park Rialto** (WIM 2828). Sun 5 Dec, 4 days. *Director: Andrew Marton.* The penalties of dropping an atom bomb down a hole. *Stars: Dana Andrews, Janette Scott, Kieron Moore.* US. Col. 1 hr 36 min. 1965. With: THE DISORDERLY ORDERLY (U)

75 **DIAL M FOR MURDER** (A) ✱ **Tooting Classic** (BAL 5566). Sun 5 Dec, 4 days. 1.30, 5.10, 8.45. Sun: 4.20, 8.40. *Director: Alfred Hitchcock.* How to be rid of your wife. *Stars: Grace Kelly, Ray Milland.* US. Col. 1 hr 45 min. 1964. With: GIRL IN THE HEADLINES (A)

76 **DR CRIPPEN** (X). **Harringay Curzon** (MOU 1070). Sun 5 Dec, 4 days. *Director: Robert Lynn.* Conscientious reconstruction of the doctor's motives. *Stars: Donald Pleasence, Coral Browne, Samantha Eggar.* GB. B & W. 1 hr 38 min. 1962. With: THE RAVEN (X)

77 **THE DOUBLE** (U). **Stock-well Classic** (BRI 2513). Sun 5 Dec, 4 days. 3.40, 7.10. Sun: 4.5, 7.25. *Director: Lionel Harris.* Homicidal hallucinations. *Stars: Jeanette Sterke, Jane Griffiths, Alan McNaughton.* GB. B & W. 56 min. 1963. With: THE STORY OF RUTH (U)

78 **FAIL SAFE** (A). **Belmont Essoldo** (WOR 4000). Sun 5 Dec, 7 days. *Director: Sidney Lumet.* Nuclear war by accident. *Stars: Henry Fonda, Dan O'Herlihy, Walter Matthau.* US. B & W. 1 hr 52 min. 1964. With: RING OF SPIES (A)

79 **FRIGHTENED CITY** (A) **Brixton Granada** (BRI 2201). M 6 Dec to F 10 Dec. **Highams Pk Regal** (LAR 1888). M 6 Dec, 3 days. *Director: John Lemont.* London gang war. *Stars: Herbert Lom, John Gregson, Sean Connery.* GB. B & W. 1 hr 37 min. 1961. With: CARRY ON CLEO (A) Brixton Granada. A KIND OF LOVING (X) Highams Pk Regal

80 **HOT ENOUGH FOR JUNE** (A). **Croydon Classic** (CRO 6655). Sun 5 Dec, 7 days. 3.10, 7.0. Sun: 6.20. *Director: Ralph Thomas.* Spies and an English salesman in Prague. *Stars: Dirk Bogarde, Sylvia Koscina, Robert Morley.* GB. Col. 1 hr 36 min. 1963. With: BILLY LIAR! (A)

81 **THE INFORMERS** (X). **Praed St Classic** (PAD 5716). Sun 5 Dec, 7 days. *Director: Ken Annakin.* An old hand inspector and the criminal grape-vine. *Stars: Nigel Patrick, Margaret Whiting, Catherine Woodville.* GB. B & W. 1 hr 45 min. 1963. With: THE NAKED CITY (A)

82 **IT STARTED IN TOKYO** (A). **Notting Hill Imperial Playhouse** (PAR 4992). M 6 Dec, 3 days. *Director: Joseph Newman.* Murder and a disappearing heiress. *Stars: David Janssen, Jeanne Crain.* US. B & W. 1 hr 14 min. 1961. With: THE RAVEN (X)

83 **JOHNNY COOL** (A). **East** ✱ **Ham Granada** (GRA 3000). M 6 Dec, 6 days. *Director: William Asher.* A Sicilian gangster in New York. *Stars: Henry Silva, Elizabeth Montgomery.* US. B & W. 1 hr 42 min. 1962. With: 633 SQUADRON (A)

84 **THE LADY FROM SHANG-** ✱ **HAI** (A). **Hampstead Classic** ✱ (SWI 4000). Sun 5 Dec, 7 days. 3.45, 7.5. Sun: 4.5, 7.20. *Director: Orson Welles.* An Irishman, a yacht, a millionaire, plus several murders. *Stars: Orson Welles, Rita Hayworth.* US. B & W. 1 hr 26 min. 1948. With: RANCHO NOTORIOUS (A)

85 **LICENSED TO KILL** (A). **Bayswater ABC** (BAY 4149). M 6 Dec, 6 days. *Director: Lindsay Shonteff.* 007 parody. *Stars: Tom Adams, Karel Stepanek, Veronica Hurst.* GB. Col. 1 hr 36 min. 1965. With: THE INVISIBLE MASKED RIDER (A)

86 **MURDER AHOY** (U). **Golders Grn Ionic** (SPE 1724). Sun 5 Dec, 7 days. *Director: George Pollock.* From Agatha Christie's comedy-thriller. *Stars: Margaret Rutherford, Charles Tingwell.* GB. B & W. 1 hr 14 min. 1965. With: THE CINCINNATI KID (A)

87 **THE MURDER MEN** (X). **Stepney Odeon** (BIS 6000). Th 9 Dec, 3 days. *Director: John Peyser.* Drug rings, singers, and

rehabilitation. *Stars: Mark Richman, Dorothy Dandridge, James Coburn.* US. B & W. 1 hr 15 min. 1962. With: THE HAUNTING (X)

88 **THE NAKED CITY** (A). ✱ **Praed St Classic** (PAD 5716). Sun 5 Dec, 7 days. *Director: Jules Dassin.* A New York manhunt. *Stars: Barry Fitzgerald, Howard Duff, Dorothy Hart.* US. B & W. 1 hr 34 min. 1947. With: THE INFORMERS (X)

89 **PLEIN SOLEIL (Purple** ✱ **Noon)** (A). **Chelsea Classic** (FLA 4388). Th 9 Dec, 3 days. 12.45, 3.15, 5.45, 8.20. *Director: René Clement.* Murder and assumed identity on the Côte d'Azur. *Stars: Alain Delon, Marie LaForet, Maurice Ronet.* France (sub-titled). Col. 1 hr 59 min. 1959

90 **PRIZE OF ARMS** (A). **Elt-** ✱ **ham Hill Gaumont** (ELT 3767). M 6 Dec, 6 days. *Director: Cliff Owen.* Robbery on an Army base. *Stars: Stanley Baker, Tom Bell.* GB. B & W. 1 hr 45 min. 1961. With: HORIZONS WEST (A)

91 **SECRETS OF BUDDHA** (A). **St Pancras Tolmer** (EUS 7576). M 6 Dec, 3 days. *Director: Jurgen Rohland.* Hong Kong underworld. *Stars: Marianne Koch, Brad Harris.* W. Germany/Italy. Col. WS. 1 hr 40 min. 1962. With: THE SPECTRE (X)

92 **SPY WITH MY FACE** (A). **Poplar Essoldo** (East 2748). M 6 Dec, 6 days. *Director: John Newland.* From the U N C L E TV series. *Stars: Robert Vaughn, Senta Berger.* US. Col. 1 hr 26 min. 1964. With: WEST OF MONTANA (A)

93 **THE THIRD ALIBI** (A). **Brixton Classic** (BRI 1649). Th 9 Dec, 3 days. 3.35, 7.5. *Director: Montgomery Tully.* A music composer and a perfect murder. *Stars: Laurence Payne, Patricia Dainton.* GB. B & W. 1 hr 8 min. 1961. With: THE UNFORGIVEN (A)

94 **TO TRAP A SPY** (A). **Kilburn Grange** (MAI 1664). M 6 Dec, 6 days. **Harlesden Coliseum** (ELG 4957). M 6 Dec, 6 days. *Director: Don Medford.* First film from the U N C L E TV series. *Stars: Robert Vaughn, Luciana Paluzzi.* US. Col. 1 hr 30 min. 1965. With: THE PASSWORD IS COURAGE (U)

WAR

95 **THE CAMP ON BLOOD ISLAND** (X). **Acton Granada** (ACO 4484). Sun 5 Dec, 7 days. **Islington Rex** (CAN 3520). M 6 Dec, 3 days. *Director: Val Guest.* Brutalities with a Japanese colonel in a WW II camp. *Star: André Morell.* GB. B & W. 1 hr 22 min. 1957. With: LA RONDE (X)

96 **THE DAM BUSTERS** (U). ✱ **Dalston Classic** (CLI 6677). Th 9 Dec, 3 days. 1.55, 5.20, 8.45. *Director: Michael Anderson.* Bouncing bombs on the Eder dam. *Stars: Richard Todd, Michael Redgrave.* GB. B & W. 2 hr 4 min. 1955. With: TEA FOR TWO (U)

97 **THE DESERT RATS** (U). **Chelsea Classic** (FLA 4388). Sun 5 Dec, 4 days. 12.50, 2.45, 4.50, 6.50, 8.50. Sun: 4.30, 6.40, 8.50. *Director: Robert Wise.* WW II in North Africa. *Stars: Richard Burton, James Mason, Robert Newton.* US. B & W. 1 hr 28 min. 1952

98 **THE FROG MEN** (U). **Islington Rex** (CAN 3520). Th 9 Dec, 3 days. *Director: Lloyd Bacon.* WW II underwater. *Stars: Richard Widmark, Dana Andrews, Gary Merrill.* US. B & W. 1 hr 37 min. 1951. With: THE COMANCHEROS (A)

99 **ISLAND ESCAPE** (A). **Notting Hill Imperial Playhouse** (PAR 4992). Th 9 Dec, 3 days. *Director: Richard Goldstone, John Monks Jr.* WW II in the Pacific. *Stars: Jeffrey Hunter, Marshall Thompson, Barbara Perez.* US. Col. 1 hr 54 min. 1962. With: WHITE WARRIOR (U)

100 **THE PASSWORD IS COURAGE** (U). **Kilburn Grange** (MAI 1664). M 6 Dec, 6 days. **Harlesden Coliseum** (ELG 4957). M 6 Dec, 6 days. *Director: Andrew Stone.* P.O.W.s in Poland (or Sussex). *Stars: Dirk Bogarde, Alfred Lynch.* GB. B & W. 1 hr 56 min. 1962. With: TO TRAP A SPY (A)

101 633 **SQUADRON** (A). **Rayners Lane Odeon** (PIN 4142). Sun 5 Dec, 7 days. **East Ham Granada** (GRA 3000). M 6 Dec, 6 days. *Director: Walter E Grauman.* WW II aerial acrobatics. *Stars: Cliff Robertson, George Chakiris, Harry Andrews.* US. B & W. 1 hr 41 min. 1963. With: SERGEANTS THREE (U) Rayners Lane Odeon JOHNNY COOL (A). East Ham Granada

102 **SNIPER'S RIDGE** (A). **Stepney Odeon** (BIS 6000). Sun 5 Dec, 4 days. *Director: John Bushelman.* Last days of the Korean war. *Stars: Jack Ging, Stanley Clements.* US. B & W. 1 hr 1 min. 1960. With: ZORBA THE GREEK (X)

103 **VON RYAN'S EXPRESS** ✱ (U). **Putney Globe** (PUT 0032). Sun 5 Dec, 7 days. *Director: Mark Robson.* Italy 1944, and an escape to Switzerland. *Stars: Frank Sinatra, Trevor Howard, Brad Dexter.* US. Col. WS. 1 hr 50 min. 1965. With: DAYS OF THRILLS AND LAUGHTER (U)

WESTERNS

104 **APACHE'S LAST BATTLE** (U). **Tooting Astoria** (BAL 4020). Sun 5 Dec, 7 days. *Director: Hugo Fregonese.* Indian wars. *Stars: Lex Barker, Pierre Brice, Daliah Lavi.* W Germany/France/Italy/Yugoslavia. Col. WS. 1 hr 38 min. 1963/4. With: YANKEE PASHA (U)

105 **CAT BALLOU** (A). **Hendon** ✱ **Gala** (HEN 6631). Sun 5 Dec, ✱ 7 days. *Director: Elliot Silverstein.* Parody Western. *Stars: Jane Fonda, Lee Marvin, Michael Callan.* US. Col. 1 hr 35 min. 1965. With: YOU MUST BE JOKING (U)

106 **THE COMANCHEROS** (A). **Islington Rex** (CAN 3520). Th 9 Dec, 3 days. *Director: Michael Curtiz.* An outlaw army in New Mexico. *Stars: John Wayne, Stuart Whitman, Ina Balin.* US. Col. WS. 1 hr 47 min. 1961. With: THE FROG MEN (U)

108 **D U E L A T T H E R I O BRAVO** (U). **Queensbury Essoldo** (EDG 4209). Sun 5 Dec, 7 days. *Director: Tullio Dennichelli.* Wyatt Earp again. *Stars: Guy Madison, Massimo Sorato.* Italy/France. Col. WS. 1 hr 29 min. 1965. With: BLOOD OF THE EXECUTIONER (U)

109 **GUNFIGHT AT COMANCHE CREEK** (U). **Stepney Essoldo** (STE 4152). Th 9 Dec, 3 days. *Director: Frank McDonald. Stars: Audie Murphy.* US. Col. WS. 1 hr 30 min. 1963. With: OPERATION BIKINI (U)

110 **HORIZONS WEST** (A). **Eltham Hill Gaumont** (ELT 3767). M 6 Dec, 6 days. The law between two brothers after the Civil War. *Director: Budd Boetticher. Stars: Robert Ryan, Julia Adams, Rock Hudson.* US. Col. 1 hr 21 min. 1952. With: PRIZE OF ARMS (A)

111 **INDIAN KILLER** (A). **Paddington Essoldo** (CUN 2661). M 6 Dec, 3 days. *Director: Raoul Haig.* Cavalry Western. *Stars: Peter Cole, Peggy Maley.* US. B & W. 1 hr 16 min. 1959. With: THE MYSTERIANS (A)

112 **THE MAGNIFICENT 7** (U). ✱ **Enfield Florida** (Enfield 2875). Th. 9 Dec, 3 days. *Director: John Sturges.* The defence of a Mexican village by hired guns. *Stars: Yul Brynner, Eli Wallach, Steve McQueen, James Coburn.* US. Col. WS. 2 hr 6 min. 1960. With: THE CLOWN AND THE KID (U)

113 **THE OUTRAGE** (X). **Richmond Gaumont** (RIC 1760). Sun 5 Dec, 7 days. *Director: Martin Ritt.* Rape and retribution in Mexico. *Stars: Paul Newman, Laurence Harvey, Claire Bloom, Edward G Robinson.* US. B & W. 1 hr 36 min. 1964. With: RELUCTANT DEBUTANTE (U)

114 **RANCHO NOTORIOUS** (A). ✱ **HampsteadClassic** (SWI 4000). Sun 5 Dec, 7 days. 2.15, 5.35. 8.55. Sun: 5.50, 9.5. *Director: Fritz Lang.* A rustler's ranch. *Stars: Marlene Dietrich, Mel Ferrer, Arthur Kennedy.* US. Col. 1 hr 29 min. 1952. With: THE LADY FROM SHANGHAI (A)

115 **RED SUNDOWN** (U). **Clapham Junction Imperial** (BAT 0275). Sun 5 Dec, 7 days. *Director: Jack Arnold.* Reform of a hired gun. *Stars: Rory Calhoun, Martha Hyer, Dean Jagger.* US. Col. 1 hr 21 min. 1955. With: GOLIATH AND THE SINS OF BABYLON (U)

116 **SERGEANTS 3** (U). **Rayners Lane Odeon** (PIN 4142). Sun 5 Dec, 7 days. *Director: John Sturges.* A clan-like Western re-make of "Gunga Din". *Stars: Frank Sinatra, Dean Martin, Sammy Davis Jnr.* US. Col. WS. 1 hr 53 min. 1961. With: 633 SQUADRON (A)

117 **THE UNFORGIVEN** (A). ✱ **Brixton Classic** (BRI 1649). Th 9 Dec, 3 days. 1.25, 4.55, 8.25. *Director: John Huston.* Racial loyalties, and Indian battles. *Stars: Burt Lancaster, Audrey Hepburn, Audie Murphy.* US. Col. 2 hr 5 min. 1959. With: THE THIRD ALIBI (A)

118 **WEST OF MONTANA** (A). **Poplar Essoldo** (EASt 2748). M 6 Dec, 6 days. **Stepney Essoldo** (STE 4152). M 6 Dec, 3 days. *Director: Burt Kennedy.* Western romance. *Star: Buddy Ebsen.* US. Col. WS. 1 hr 23 min. 1963. With: SPY WITH MY FACE (A) Poplar Essoldo. THE HILL (X) Stepney Essoldo

119 **YOUNG FURY** (A). **Victoria Biograph** (VIC 1624). Th 9 Dec, 3 days. *Director: Christian Nyby.* Son against father. *Stars: Rory Calhoun, Virginia Mayo.* US. Col. 1 hr 18 min. 1964. With: WHO'S BEEN SLEEPING IN MY BED (A)

SUNDAY SPECIALS

Showing Sun 5 Dec only

CAPTAIN BLOOD (U). *Director: André Hunebelle.* Pirates. *Stars: Jean Marais, Bourvil, Elsa Martinelli.* France (sub-titled). Col. WS. 1 hr 35 min. 1960. With: **BELLE STARR'S DAUGHTER** (U). *Director: Lesley Selander. Stars: George Montgomery, Ruth Roman.* US. B & W. 1 hr 26 min. 1948. Double bill at: **Southfields Plaza** (VAN 5881)

CAST A LONG SHADOW (U). *Director: Thomas Carr.* Western. *Stars: Audie Murphy.* US. B & W. 1 hr 22 min. 1959. With: **GUNFIGHT AT DODGE CITY** (U). *Director: Joseph Newman. Stars: Joel McCrea, Julie Adams, John McIntyre.* US. Col. WS. 1 hr 20 min. 1958. Double bill at: **Notting Hill Imperial Playhouse** (PAR 4992)

CURSE OF THE UNDEAD (X). *Director: Edward Dein.* Vampire in the mid-West. *Stars: Eric Fleming, Michael Pate.* US. B & W. 1 hr 19 min. 1959. With: **TOO YOUNG TO LOVE** (X). *Director: Muriel Box.* Sex delinquency. *Stars: Thomas Mitchell, Joan Miller, Pauline Hahn.* GB. B & W. 1 hr 29 min. 1959. Double bill at: **Kings X Century** (TER 6321)

5 MILES TO MIDNIGHT (A). *Director: Anatole Litvak. Stars: Sophia Loren, Anthony Perkins.* US. B & W. 1 hr 48 min. 1962. ✱ With: **DAYS OF THRILLS AND LAUGHTER** (U). *Director: Robert Youngson.* Silent thrillers & comedies. *Stars: Charlie Chaplin, Laurel & Hardy, Douglas Fairbanks, Keystone Cops.* US. B & W. 1 hr 33 min. Compiled 1961. Double bill at: **Walham Green ABC** (FUL 6050)

GO TO BLAZES (U). *Director: Tom Farley.* Documentary on causes of fire. Canada. B & W. 30 min. 1962. With: **BELLE STARR'S DAUGHTER** (U). Double bill at: **Camberwell Grand** (ROD 4341)

GOLIATH AND THE BARBARIANS (U). *Director: Carlo Campogalliani.* Muscular spectacle. *Stars: Steve Reeves, Giulia Rubini.* Italy/US. Col. WS. 1 hr 26 min. 1959. With: **SPANISH SWORD** (U). *Director: Ernest Morris.* Henry III. *Stars: Ronald Howard, June Thorburn, Nigel Green.* GB. B & W. 1 hr 3 min. 1962. Double bill at: **Brixton Granada** (BRI 2201)

HORRORS OF THE BLACK MUSEUM (X). *Director: Arthur Crabtree.* Paranoiac crime reporter. *Stars: Michael Gough, Shirley Ann Field.* GB. Col. WS. 1 hr 22 min. 1958. With: **DAY THE WORLD ENDED** (X). *Director: Roger Corman.* After the Bomb. *Star: Richard Denning.* US. Col. 1 hr 20 min. 1955. Double bill at: **Hammersmith Broadway** (RIV 6120)

MACISTE THE MIGHTY (A). *Director: Carlo Campodalliani. Star: Mark Forest.* Italy. Col. WS. 1 hr 27 min. 1960. With: **GUNS OF FORT PETTICOAT** (A). *Director: George Marshall.* Western. *Stars: Kathryn Grant, Lucy Marlowe, Audie Murphy.* US. Col. WS. 1 hr 15 min. 1956. Double bill at: **Harlesden Coliseum** (ELG 4957)

MOHAWK (U). *Director: Kurt Newmann.* Western. *Stars: Scott Brady, Neville Brand.* US. Col. WS. 1 hr 19 min. 1955. With: **BIG BANK ROLL** (A). *Director: Joseph Newman.* Life of a Chicago gangster. *Stars: David Janssen, Mickey Rooney, Diana Dors.* US. B & W. 1 hr 20 min. 1961. Double bill at: **Stepney Essoldo** (STE 4152)

PEEPING TOM (X). *Director: Michael Powell.* Murder by camera, mirror and tripod. *Stars: Carl Boehm, Moira Shearer, Anna Massey.* GB. Col. 1 hr 48 min. 1960. With: **THE CURSE OF THE FACELESS MAN** (X). *Director: Edward L Cahn.* Horror. *Stars: Richard Anderson, Elaine Edwards, Adele Mara.* US. B & W. 1 hr 6 min. 1958. Double bill at: **Camden Town Plaza** (GUL 2443)

SUCH MEN ARE DANGEROUS (A). *Director: Henry Hathaway. Stars: Kirk Douglas, Bela Darvi, Gilbert Roland.* US. Col. WS. 1 hr 32 min. 1955. With: **SPIN OF A COIN** (A). *Director: Joseph Newman. Stars: Ray Danton, Jayne Mansfield, Julie London.* US. B & W. 1 hr 32 min. 1961. Double bill at: **Paddington Essoldo** (CUN 2661)

TERROR IN A HAUNTED HOUSE (X). *Director: Harold Daniels.* Psychiatric melodrama. *Stars: Gerald Mohr, Cathy O'Donnell.* US. B & W. 1 hr 17 min. 1958. With: **PEEPING TOM** (X). Double bill at: **Kings X Odeon** (TER 3534)

THIEF OF BAGHDAD (U). *Director: Bruno Vailati, Arthur Lubin. Stars: Steve Reeves, Georgia Moll.* Italy/France. Col. WS. 1 hr 40 min. 1960. With: **THE SAVAGE GUNS** (U). *Director: Michael Carreras. Stars: Richard Basehart, Don Taylor, Alex Michael.* US/Spain. Col. WS. 1 hr 23 min. 1961. Double bill at: **Bayswater ABC** (BAY 4149)

TOO HOT TO HANDLE (X). *Director: Terence Young.* London strip club expose. *Stars: Jayne Mansfield, Leo Genn.* GB. Col. 1 hr 40 min. 1959/60. With: **TELL TALE HEART** (X). *Director: Ernest Morris.* From Poe. *Stars: Adrienne Corri, Laurence Payne.* GB. B & W. 1 hr 18 min. 1960. Double bill at: **Victoria Biograph** (VIC 1624)

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St, W 1 (GER 8819) (ends ✱ 8 Dec). **LOTNA.** 6.0, 8.30. Sat & Sun 3.30, 6.0, 8.30. *Director: Andrejz Wajda.* Poland in WW II. Poland (sub-titled). Col. 1 hr 29 min. 1959

Th 9 Dec: **ANSWER TO VIOLENCE.** *Director: Jerzy Passendorper. Stars: Andrzej May, Bozena Kurowska, Grazyna Staniszewska.* Poland. B & W. 1 hr 23 min. 1958

Starlight Club, May Fair Hotel, Berkeley Sq, W 1 (MAY ✱ 7777). Sat 4 Dec: **I COULD GO ON SINGING.** 7.30, 10.50. *Director: Ronald Neame. Stars: Judy Garland, Dirk Bogarde.* GB. Col. WS. 1 hr 40 min. With: ✱ **THE MATCHMAKER.** 9.10. *Director: Joseph Anthony.* From the play by Thornton Wilder. *Stars: Shirley Booth, Shirley Maclaine, Anthony Perkins.* US. B & W. 1 hr 41 min. 1958

✱ **THE HUSTLER.** Sun 5 Dec, ✱ 4 days. 7.45, 10.30. Sun: 8.30. *Director: Robert Rossen.* The life of a pool player. *Stars: Paul Newman, Piper Laurie.* US. B & W. WS. 2 hr 14 min. 1961

✱ **THE DOLLY SISTERS.** Th 9 Dec, 3 days. 9.0. *Director: Irving Cummings.* From arrival to stardom with 2 refugee sisters in 1914 America. *Stars: Betty Grable, June Haver, John Payne.* US. Col. 1 hr 54 min. ✱ 1945. With: **LAURA.** 7.30, 11.0. ✱ *Director: Otto Preminger.* Famous American mystery story. *Stars: Gene Tierney, Dana Andrews, Clifton Webb.* US. B & W. 1 hr 28 min. 1944

NATIONAL FILM THEATRE

Waterloo Bridge, SE 1 (WAT ✱ 3232). **HAXAN.** Sat 4 Dec. 4.0 *Director: Benjamin Christensen.* Witchcraft through the ages. *Stars: Benjamin & Elisabeth Christensen, Astrid Holm.* Denmark. 1918-21

✱ **ORDET.** 6.15, 8.45. *Director:* ✱ *Carl Dreyer.* A farmer obsessed with the belief that he is Christ. *Stars: Henrik Malberg, Preben Lerdorff Rye.* Denmark. 1954

Sun 5 Dec: HAXAN. 4.0. 8.45. ORDET. 6.15.

✱ M 6 Dec: **SATURDAY NIGHT** ✱ **& SUNDAY MORNING.** 6.15, 8.30. *Director: Karel Reisz.* A northern breakthrough. *Stars: Albert Finney, Rachel Roberts, Shirley Ann Field.* GB. B & W. 1960

✱ T 7 Dec: **THE SALVATION HUNTERS.** 6.15. *Director: Joseph von Sternberg.* Study of the down-and-out in America. *Stars: George Arthur, Georgia* ✱ Hale. US. B & W. 1925. **GOLD DIGGERS OF 1933.** 8.30. *Director: Mervyn LeRoy.* Famous Warners musical. *Stars: Warren Williams, Joan Blondell.* US. B & W. 1 hr 36 min. 1933

✱ W 8 Dec: GOLD DIGGERS OF ✱ 1933. 6.15. **UNDERWORLD.** 8.30. *Director: Joseph von Sternberg.* Classic American gangster drama. *Stars: Clive Brook, Evelyn Brent.* US. B & W. 1927

✱ Th 9 Dec: **THE LAST COMMAND.** 6.15. *Director: Joseph von Sternberg.* Classic drama set in American film studio. *Stars: Evelyn Brent, William Powell.* US. B & W. 1927/28. **JAZZ PROGRAMME No. 3.** 8.30. *Stars (on stage): Bud Freeman with Alex Welsh and his Band; (on screen): Films featuring Fats Waller, Benny Carter, Lester Young, Jimmy McPartland, Pee Wee Russell, Louis Armstrong*

F 10 Dec: UNDERWORLD. ✱ 6.15. **FOOTLIGHT PARADE.** 8.30. *Director: Lloyd Bacon.* Another famous Warners musical. *Stars: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell.* US. 1 hr 41 min. 1933

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